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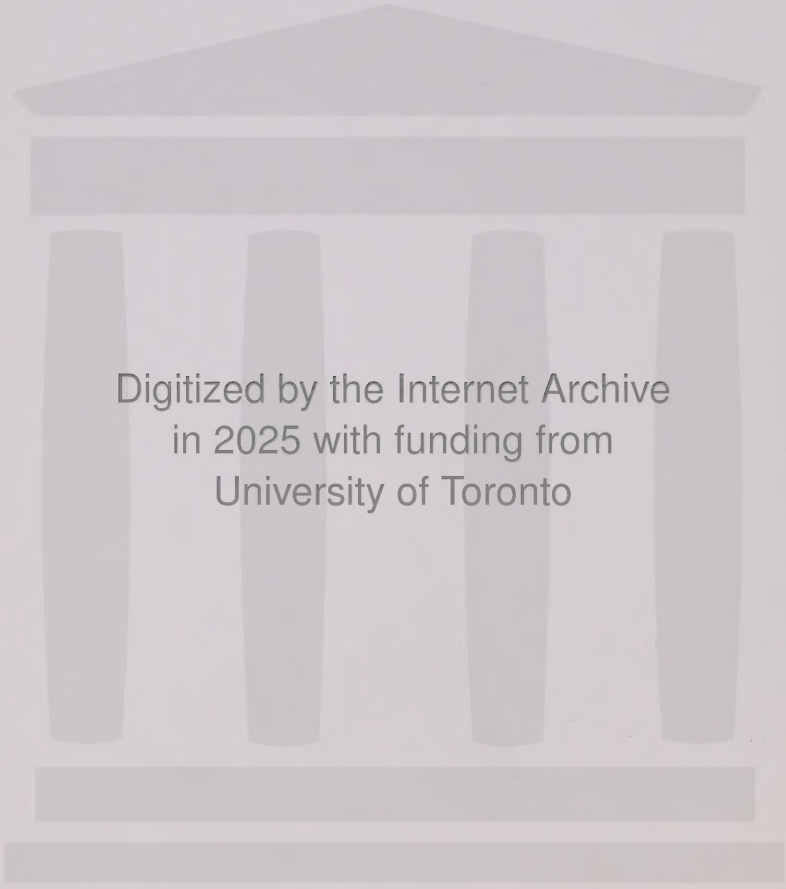
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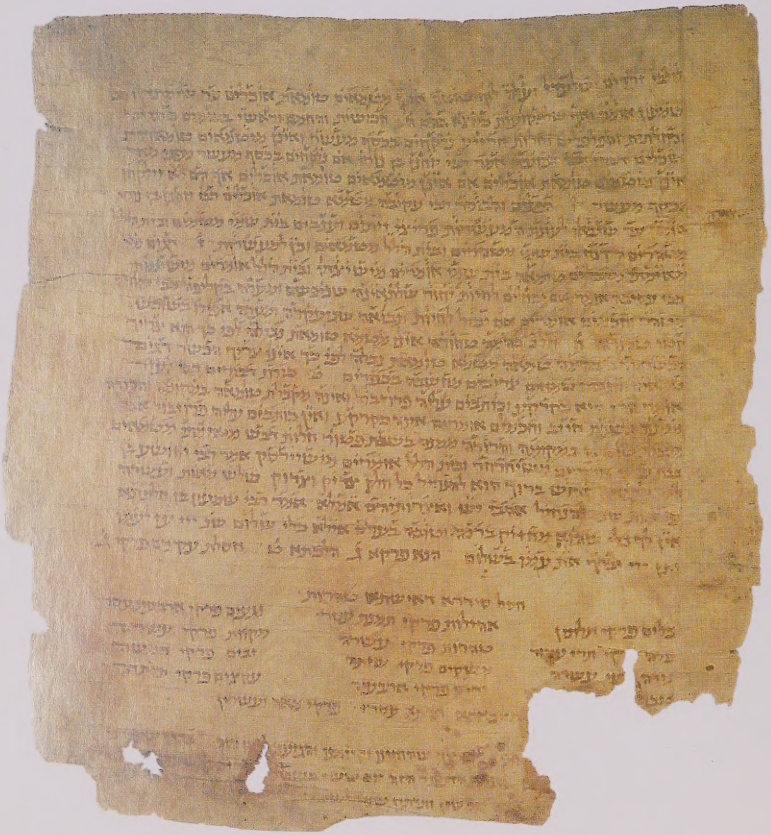

Mishnah fragment. 9th – 11th cent. Gift of Albert & Nancy Friedberg.

In Honour of Our Friends

A CELEBRATION OF GIFTS TO
THE THOMAS FISHER RARE BOOK LIBRARY
1995 - 1998

AN EXHIBITION IN THE
THOMAS FISHER RARE BOOK LIBRARY
UNIVERSITY OF TORONTO

13 MAY - 3 SEPTEMBER 1999

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One illustration from the Arts & Letters Club of Toronto's Presentation volume to Vincent Massey. 1927. Gift of the Arts & Letters Club.

Introduction

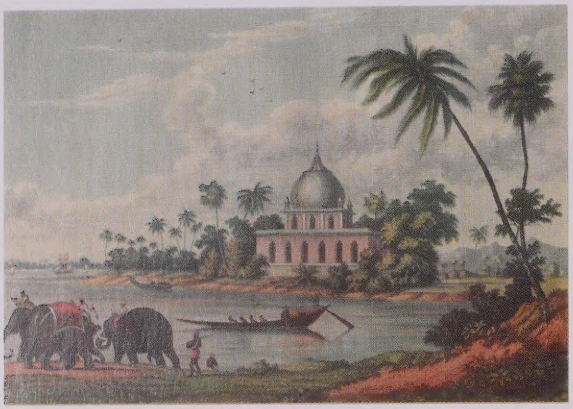
We last presented an exhibition of gifts from our friends in 1995, which covered the years 1990 to 1994. This exhibition and catalogue covers the years 1995 to 1998 and reveals in a satisfying way both how generous our donors have been and the astounding range of material we have been given as gifts-in-kind or have purchased with donated funds. The selection of what to display and to describe in the catalogue has been difficult and, of course, represents only a small portion of our donations over this period. An important criterion of selection has been how well an individual item has fitted into the theme of each case in our exhibition area.

We begin with the oldest manuscripts, most importantly a fragment of the Mishnah which, if its mid ninth-century date is correct, is one of the oldest of extant Hebrew manuscripts. It is part of a large collection of medieval manuscripts and early printed books given to the Fisher Library by Albert and Nancy Friedberg and establishes the Library as an internationally significant research centre in this field. Representing the Western European scholastic tradition for the same period are six incunables which bolster our holdings of these beautiful physical objects and the important texts they contain.

The university has had strong teaching and research programmes in Italian studies for over one hundred and fifty years and correspondingly strong collections. Within the past four years the Goggio family has funded a chair in the Italian Department and created a fund for purchase of Italian books and manuscripts. We are thus able to further enhance one of our great collections, which also continues to attract gifts-in-kind from friends old and new.

The general field of arts of the book has long been a special interest of the Library and we are always pleased to add special items to it. As a research resource these collections are even more important now because of our close involvement in the new University Collaborative Programme in Book History and Print Culture and we look forward to working closely with all the participants in this endeavour.

The collections in the history of science and medicine have been established strengths for many years and we are pleased to add items ranging from the seventeenth to the twentieth centuries. The letters from Elizabeth Hughes and Teddy Ryder are an especially poignant reminder of the importance of the discovery of insulin at this University and a very welcome addition to the Banting Collection.



"Ancient Tomb" from Charles Ramus Forrest's A Picturesque Tour Along the Rivers Ganges and Jumna, in India. *London, 1824. Gift of Betty Metcalfe.*

The past four years have been particularly productive for our collections in the broad field of exploration and travel. From a sixteenth-century edition of Ptolemy through wide ranging eighteenth- and nineteenth-century books and maps, the Library's research resources have been enhanced in many different ways. Similarly, the extensive collections of English literature have been further strengthened in the period from the seventeenth to the nineteenth centuries. In addition, it is a pleasure to add some items of modern American literature, not a traditional area of strength.

We are proud of our Canadiana collections, especially in the field of literature, and it is thus satisfying to report that this area has been considerably enhanced over the past four years. Especially notable are a first edition of *Anne of Green Gables,* and the unique proof copy of *Songs of a Sourdough.* Our holdings of Canadian literary manuscripts are large and varied and we have been able to add substantially to the papers of Margaret Atwood (with Charles Pachter's art as well), Earle Birney, Gwendolyn MacEwen, Robert Finch, David Young, Karen Mulhallen and others. The addition of Lorna Goodison's papers establishes our direct link with the large and important field of Caribbean literature.

This exhibition and catalogue are our way of expressing our gratitude for the bountiful gifts we have received during the past four years. We thank all our donors, including those whose gifts we have not been able to display. As we step up to the threshold of a new millennium, our confidence in the future of our collections is enormously strengthened by the past generosity of our donors. *Floreat Bibliophilia.*

Richard G. Landon, Director
Thomas Fisher Rare Book Library

HEBRAICA

CASE 1

MANUSCRIPTS

Mishnah fragment. 9th-11th cent.

The Mishnah is the first crystallization of the Oral Law as it was studied in the rabbinical academies of Palestine in the first and second centuries. It was arranged and revised by Judah ha-Nasi early in the third century and began to be written down somewhat later (exactly when is unclear), but nothing survives from before the Middle Ages. The fragment shown here is the last page of a very early manuscript of the Mishnah, found in the Cairo Genizah. There is a colophon at the bottom, but unfortunately it is marred by gaps and so the date cannot be deciphered accurately. Most scholars date it to the early eleventh century, but others date it much earlier, to the middle of the ninth century. If the latter dating proves to be correct, then this is one of the oldest Hebrew texts extant. The text is written on vellum, and the prickings and rulings are clearly visible. Also of interest are the vocalization signs above the text. This system of vocalization originated in Babylonia and was not used past the eleventh century. Other parts of this manuscript are located in the British Library and the Bodleian Library in Oxford. *B.W.*

Gift of Albert & Nancy Friedberg in 1995.

Yehudai ben Naḥman (8th cent.). *Halakhot pesukot.* 10th cent.

Halakhot pesukot (Decided laws) is the first known halakhic (legal) work of the Geonim, the scholars of Babylonia. Though its authorship has long been disputed, it has recently been established that it was written by Yehudai ben Naḥman Gaon. It filled a great need, providing the conclusions of the Talmudic discussion and answering many questions that would otherwise have been addressed to the author by Jews in far-flung communities. This manuscript is one of the earliest nearly intact Hebrew/Aramaic codices in existence. It is incomplete at either end, but the text that has survived is substantial, and is remarkably

clear and legible. This manuscript once belonged to the famous collector and scholar, David Solomon Sassoon. *B.W.*

Gift of Albert & Nancy Friedberg in 1995.

Bible. O.T. Hebrew. 1307

This complete Hebrew Bible was copied by Yosef ben Yehudah ibn Mervas and was completed in Toledo, Spain in the month of Kislev, 5608 [December 1307]. It was written for his patron Mosheh ben Yosef Yehudah ha-Nasi. Yosef ibn Mervas was a well-known scribe, renowned for his accuracy. His hand was clear, precise, and elegant. The masoretic notes in micrography, often in interesting geometric designs, surround the biblical text. These notes record authoritative traditions of plene and defective orthography in order to ensure the precise preservation and transmission of the sacred text. This manuscript, too, once belonged to David Solomon Sassoon. *B.W.*

Gift of Albert & Nancy Friedberg in 1995.

Moses ben Jacob, of Coucy (13th cent.). *Sefer Mitsvot Gadol.* 14th cent.

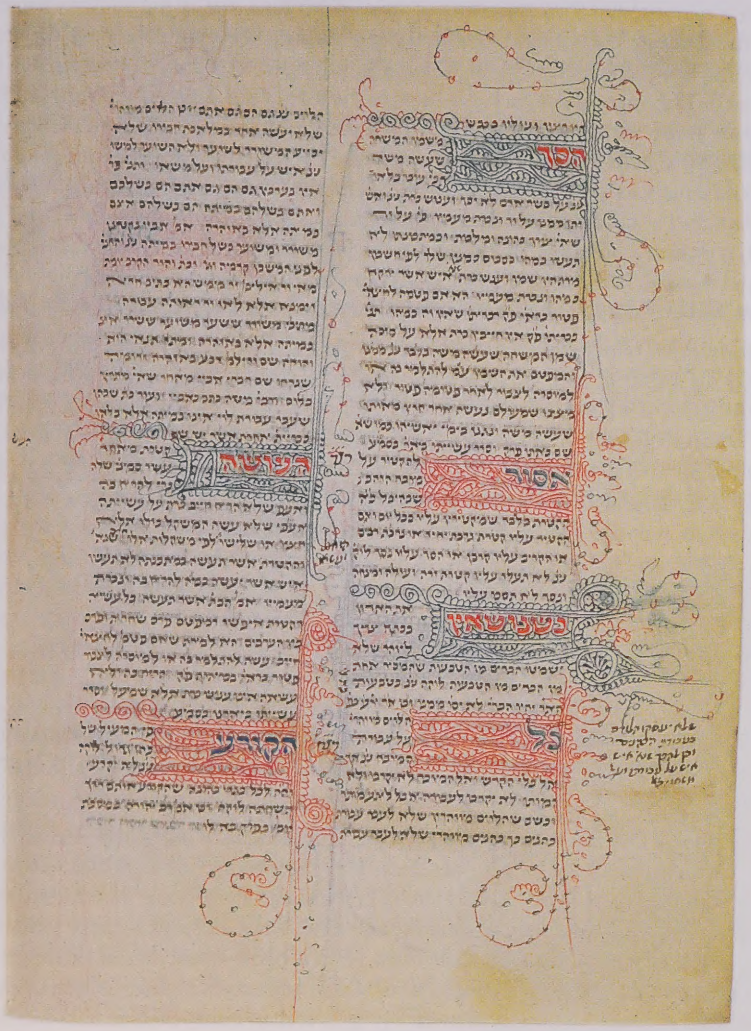
Moses ben Jacob of Coucy was a prominent French rabbi in the thirteenth century. He was an itinerant preacher who travelled from town to town to encourage Jews to strengthen their observance of the commandments, especially the use of *tefillin* (phylacteries), *tsitsit* (ritual fringes), and *mezuzot* (door amulets). *Sefer Mitsvot Gadol* (The great book of the commandments)(*Semag*) is his major work. It is a distillation of the Oral Law arranged in the order of the commandments and divided into two sections, one for negative commandments, the other for positive. The *Semag* was very popular in the Middle Ages and many manuscripts survive. It was also one of the first Hebrew books to be printed.

This manuscript was written in Italy in the fourteenth century. It is beautifully decorated with scrolls and designs in blue and red, with gold leaf added in several places. *B.W.*

Gift of Albert & Nancy Friedberg in 1995.

***Zohar.* [14—?]**

The *Zohar* (Book of splendour) is the most important work of Jewish mysticism. It has been ascribed to Rabbi Simeon ben Yoḥai (2nd cent.), but most scholars now accept that it was composed by Moses de Leon and his circle in the late thirteenth century. There are



Moses ben Jacob, of Coucy. Sefer Mitsvot Gadol. *14th cent. Gift of Albert & Nancy Friedberg.*

very few extant medieval manuscripts of this work. This one is the most complete and one of the earliest. The *Zohar* in its final redaction is a very complex work consisting of over twenty units. The majority of the text is arranged as a loose commentary on the Pentateuch. This manuscript includes most of the text of the *Zohar* itself from Gn 23 until Dt 6 (with some gaps), as well as most of *Tikkunei ha-Zohar,* a supplementary work. The scribe, Shabbetai Balbo, lived and worked in Crete in the early fifteenth century. The fact that this manuscript originated in Crete has implications for the transmission history of the *Zohar,* and some scholars have suggested that this work may have first been written down in complete codices in Byzantium in the late Middle Ages. Prior to that it may have circulated in small fascicles. This would account for the paucity of manuscripts.

An additional intriguing feature of this manuscript is the colophon on the first page, which was written by the doctor Natan ben Noaḥ. In it he claims that the manuscript once belonged to Shabbetai Zevi, the messianic pretender of the seventeenth century. After his death, it was passed on by his brother to his disciple Abraham Miguel Cardoso, who, on his deathbed, bequeathed it to Natan. If this inscription is accurate, and we have no reason to question its authenticity, then this manuscript has great historical significance as a prized possession of one of the major Jewish figures of the seventeenth century. *B.W.*

Gift of Albert & Nancy Friedberg in 1995.

PRINTED BOOKS

Judah ben Samuel (ca. 1150-1217). *Sefer Ḥasidim.* Bologna: [Menaḥem ben Avraham of Modena, Yeḥi'el ben Shelomoh of Verona, Aryeh ben Shelomoh Ḥayim of Monselice], 1538.

Sefer Ḥasidim (The book of the pious) is an ethical treatise, one of the major works of Franco-German Jewry in the Middle Ages. It is the product of a pietistic circle, which flourished in Germany from about 1150 to 1250. Most of the book was written by Judah ben Samuel the Pious, the major figure of this circle, but it includes sections written by his father, R. Samuel ben Kalonymus. It is an encyclopedic work, which deals with every aspect of Jewish life and includes material of a legal and moral nature, written in a popular and engaging style meant to appeal to the layman. It is an indispensable and inexhaustible source of information on German Jewry, its customs and practices. It also sheds light on the economic and social relations between Jews and Gentiles of the time. This work was very popular and influential throughout the Middle Ages, but despite its popularity few

manuscripts survived. The text exists in two recensions, one preserved in a Parma manuscript, the other in the first edition, printed in Bologna (exhibited here). All subsequent editions were based on the Bologna edition, until Jehuda Wistinetzki published an edition in 1924 based on the Parma manuscript.

The Abraham and Sarah Price Collection of Rabbinics includes ten printings of *Sefer Hasidim*. Rabbi Price was an expert on this work and wrote an extensive commentary on it, which was published in three volumes (Toronto, 1954/55-1964). *B.W.*

Gift of the estate of Rabbi Abraham Price in 1996.

Judah ha-Levi (12th cent.). *Sefer ha-Kuzari*. Venice: Giovanni Di Gara, 354 [1593 or 1594]

Sefer ha-Kuzari (The book of the Khazars) by Judah ha-Levi, is one of the most important works of Jewish philosophy. Its original Arabic title translates as *The Book of Argument and Proof in Defense of the Despised Faith*. It derives its popular name from the Khazars, a Turkic people whose leadership converted to Judaism in the eighth century. In the introduction to the book, the king of the Khazars has a dream in which he is told that though his intentions are worthy, his deeds are not. In order to remedy this situation and find the true faith he invites to his palace a philosopher, and scholars of the Jewish, Christian, and Muslim faiths and asks them to explain their belief systems. Early in the discussion, the king is convinced by the rabbi and dismisses the others. Most of the book is a dialogue between the rabbi and the king, in which the former expounds the principles of the Jewish faith. The author makes a strong case for a personal and caring God, the God of Abraham, Isaac, and Jacob, as opposed to the god of the philosophers, who takes little interest in the affairs of humankind. Ha-Levi's work was printed many times. This edition includes a commentary, *Kol Yehudah* (The Voice of Judah), by Judah Moscato (ca. 1530-ca. 1593), one of the most important rabbis of the Italian Jewish Renaissance. Moscato's commentary reflects the new interest taken in ha-Levi's work at this time, which his exegesis helped to promote. *B.W.*

Acquired through the Freda and Patrick Hart Green Fund in 1997.

Bible. O.T. Song of Solomon. Hebrew. 1922. *Shir ha-Shirim.* Berlin, 683 [1922 or 1923]

The Song of Songs is one of the biblical books whose inclusion in the canon was questioned. Attribution to King Solomon and popularity with the people probably helped ensure that it was not excluded. When the tannaim (sages of the Mishnah) discussed which biblical books "defiled the hands" (*i.e.*, should be considered holy) it was Rabbi Akiva, who ended the discussion with his declaration that the whole world was not worth the day on which the Song was given to Israel, for the Song of Songs was not only holy but the "holiest of the holy" (Mishnah Yadayim 3.5). Ever since, its vivid and earthy portrayal of physical love has inspired religious thinkers to heights of creativity in their attempts to allegorize or otherwise justify its contents. On the other hand, this same feature has made it a favourite among artists and illustrators who did not feel constrained by such considerations of piety or propriety. The work displayed here was executed by the artist and illustrator Rafaello Busoni (1900-1962). Both the text and the illustrations are the work of the artist. The illustrations have an ethereal quality to them, which helps convey the sense of mystery which surrounds some of the passages in the text. While the book speaks passionately of love and its pleasures, it also alludes to obstacles in the lovers' path, which prevent them from consummating their union. The darkness of the colours in some of the illustrations helps to convey this sense of love thwarted or denied. It is worth noting that this work was produced by the artist in his youth. *B.W.*

Acquired through the Freda and Patrick Hart Green Fund in 1997.

Early Printed Books

CASE 2

Peter Lombard (Petrus Lombardus) (1100-1164) was known as the Master of the Sentences (Magister Sententiarum). He became a professor of theology at the University of Paris and later, Bishop of Paris. Between 1145 and 1150 he wrote *Sententiarum Libri Quattuor*, chiefly a collection of opinions of the Fathers of the Church on various theological questions, and the work became extremely popular. Each of the four books treats of a number of points in the form of question and answer, with objections and replies. It was intended to put an end to theological controversy and gave rise to many commentaries, two of which are shown here.

Thomas de Argentina (d. 1357). *Scripta Super Quattuor Libros Sententiarum.* [Argentinæ]: Per Martin[um] Flach ... imp[re]ssa, 1490.

Thomas was an Augustinian who became General of his order in 1345. His commentary on all four parts of the *Sententia* is in two volumes; in this copy both are bound together. This edition was edited by Pallas Spangel (d. 1512) who was professor of theology at Heidelburg, and was printed in Strassburg by Martin Flach. The small initials and paragraph marks are in red or blue. *E.A.J.*

Gift of Ronald G. Peters in 1995.

Franciscus de Mayronis (ca. 1285-ca. 1328). *Super Libro Primo Sententiarum.* Imp[re]ssum Basile: P[er] Nicolau[m] Kesler, 1489.

Franciscus, of Meyronnes in France, was a Franciscan and professor of philosophy at the Sorbonne, where he acquired a reputation for acuteness in discussion and the nicknames, Doctor Illuminatus and Doctor Acutus. He followed Platonic theory (concerning ideas) rather than that of Aristotle (concerning substance), and commented only on the first book of the *Sententia*. His commentary appeared in two editions, the first having been printed in 1476. The initial letters have been printed in lower case and the rubricator has added the capitals. *E.A.J.*

Gift of Ralph Stanton in 1997.

Acutissimi materi
arū theologicaliū resolutoris Thome de Ar
gētina pōris generalis ordinis Heremitaꝝ sā
cti Augustini scptū libroꝝ sniarum feliciter
incipit.

Edit
abyssus vo
cē sinā Aba
cuch. iij.
Glorioſus
doctor Au
guſ. diuine
nature ſup
nā dignita
tem. z rōnalis creature eternā felicitatē ꝓside
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la natura subsistit. nulla doctrina istruit. nul
lus vsus expedit. Ipse querat vbi nobis se
cura sunt oia: ipse cernat vbi nobis certa sunt
oia: ipe diligat vbi nobis recta sunt oīa. Et
eandē sniam ꝓfirmās platonicoꝝ testimōio:
imediate seq̄nti ca. ait sic. Platonici pleriq;
dixerūt veꝝ deū esse rerū auctorē: veritatē illu

Detail from Thomas de Argentina. Scripta Super Quattuor Libros Sententiarum. *[Argentinæ] 1490. Gift of Ronald G. Peters.*

Antonius Andreae (d. ca. 1320) *Quaestiones Super XII Libros Metaphysicae Aristotelis.* In clarissima ciuitate Uenetiarum: Op[er]a [et] arte Antonij Destrata [de] Cremona, 1481.

Like the previous authors, Antonius Andreae was a Scholastic, known as Doctor Dulcissimus. He was a Franciscan from Aragon in Spain, and one of the many commentators on the works of Aristotle. His commentary on Aristotle's *Metaphysica*, in the form of question and answer, was printed nine times between 1473 and 1500, this edition being the fourth. The capital letters and paragraph marks have been added in red. *E.A.J.*

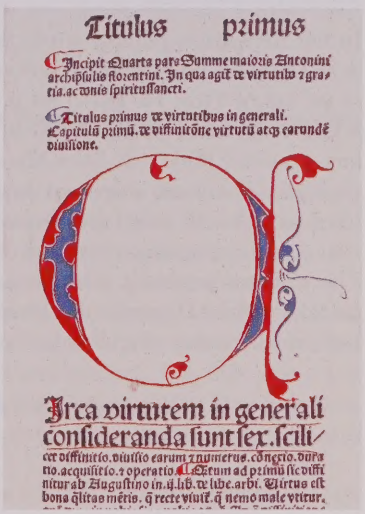
Gift of William Johnston in 1996.

Saint Antoninus, Archbishop of Florence (1389-1459). *Summa Theologica.* [Nurembergae]: Anton Koberger, 1486-1487. Volumes 3-4 (bound together)

Antoninus entered the Dominican order at the age of sixteen. He became Archbishop of Florence in 1446, and won the love of his people by his simple life, generosity, care for the poor, and his efforts to relieve the effects of plague and earthquake. He was canonized by Pope Adrian VI in 1523 and his feast day is celebrated on 10th May.

The *Summa Theologica* is one of Antoninus's best known works and is an exposition of moral theology. It was intended, as well, to instruct confessors and preachers, especially those concerned with the problems of life in Florence. *E.A.J.*

Gift of Ralph Stanton in 1997.


Titulus primus

Incipit Quarta pars Summe maioris Antonini archiepiscopi florentini. In qua agit de virtutibus et gratiis ac donis spiritussancti.

Titulus primus de virtutibus in generali. Capitulū primū. de diffinitione virtutū atq; earundē diuisione.

Circa virtutem in generali considerāda sunt sex. scilicet diffinitio. diuisio earum et numerus. cōgrio. duratio. acquisitio. et operatio. Circa ad primū sciendū diffinitur ab Augustino in .ij. lib. de libe. arbi. Virtus est bona ālitas mētis. q recte viuit. q nemo male utitur.

Bible. Latin. Vulgate. 1492. *Biblia Latina.* Argentinae: [Johann Grüninger] 1492. Vol. 2.

Interestingly, the Fisher Library already possessed volumes 3 and 4 of this Strassburg edition of the Vulgate. The gift of volume 2 has enabled it to fill a gap that without the Friends of the Library would not have been possible.

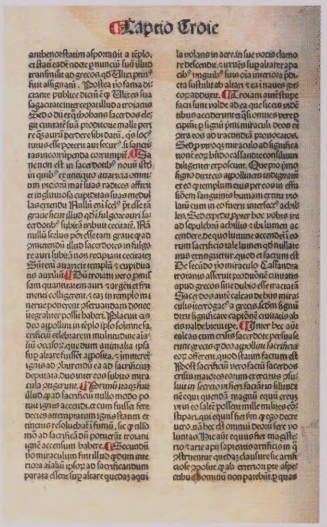
The text appears in boxed form and around it is the commentary of Nicholas of Lyra (ca. 1270-1349), with Additions by Bishop Pablo de Santa Maria (d. 1435), and Replies by Mathias Döring (d. 1469). The initial letters and paragraph marks are supplied in red and blue. The printer's name does not appear in the colophon but he has been identified as

Johann Grüninger. Nicholas of Lyra, a Franciscan and doctor of theology at Paris, was above all a commentator, and is said to have influenced some of Luther's writings. Indeed it has been said: *E.A.J.*

"Si Lyra non lyrasset (If Lyra hadn't sung
Lutherus non saltasset." Luther wouldn't have danced)

Gift of Ralph Stanton in 1997.

Guido delle Colonne (13th cent.). *Historia Destructionis Troiae*. In ciuitate Arge[n]tina: [Georg Husner] 1486.


Capvt Troie

In this immensely popular work, the Sicilian, Guido delle Colonne, reproduced as serious history the story of the fall of Troy. He based his prose work, without acknowledgement, on the long poem by the twelfth-century *trouvère*, Benoît de Saint-More, entitled *Roman de Troie*. The book is open at the story of the horse filled with Greeks which the Trojans pulled into their city, thus bringing about the end of the Trojan wars. This work was printed in Strassburg around the time of the feast of Saint Dionysius and his associates (9th October), by the printer now identified as Georg Husner.

E.A.J.

Gift of Robert Brandeis in 1998.

Italy

CASE 3

The Fisher Library is in the happy position of having an enviable collection of Italian books. Drama, prose, poetry, science, medicine, art history – these and many other subjects are covered by the Italian holdings of this Library. For this we are grateful to the donors who have specialized in giving us additions to our Italian collections, only a few of which are featured in this case.

Jacopo Caviceo (1443-1511). *Libro del Peregrino.* In Venetia: Stampato per Bernardino de Lisona Vercellese, 1520.

This story of two lovers, Peregrino and Ginevra, whose respective families are waging a vendetta in Ferrara, is an early version of the Romeo and Juliet plot. The two undergo many trials: Peregrino is captured by bandits, accused of murder, undergoes a trial, and is vindicated, only to be accused of sacrilege. Forced to atone for this crime by going on a pilgrimage, he returns home to find that Ginevra has been hidden in a monastery. Unable to find out where she is, he returns to his travels, seeking an oracle who can reveal her location. Finally, in Ravenna, the lovers are reunited and married, but after only a few months, Ginevra dies. Heartbroken, Peregrino decides to join her. At the lines indicated, Peregrino is leaving instructions for his burial in a tomb with Ginevra, and then asks forgiveness for his suicide.

First printed in Parma in 1509, the work had gone through some ten editions by 1520, a good indication of its popularity. For the first time, an author was combining a reported account of events with dialogue, thereby introducing a new genre in Italian literature and giving the work a sense of urgency appropriate to the contents. *L.F.*

Purchased with funds from the family of Emilio and Emma Goggio in 1998.

Antonio Scaino (1524-1612). *Trattato del Giuoco della Palla.* Venetia: Gabriel Giolito de' Ferrari, 1555.

> "Per conservar sani i corpi nostri, per rendere i giovani piu gagliardi & piu robusti."

In these days of fitness clubs, low-fat diets, cholesterol watches and other things to make us healthy and trim, it is only appropriate that we show this early version of a fitness guide. Tennis was meant "to keep our bodies healthy, to make our young men stronger and more robust", declared the lay preacher, philosopher and poet, Antonio Scaino. In this work, he describes a large court where the game is played with an innovative addition — a racquet, an innovation that had only just come into common usage. Described also are the small court for the older hand-game version, and the various racquets, balls and instruments for pumping up the balls. Interestingly enough, the scoring for the early version of the game was remarkably like that of the modern era, "15, 30, 40, game", as is the method by which the first server is chosen. It is a wonderful reminder of the length of time this sport has been popular. *L.F.*

Gift of John Cambridge in 1997.

Petrarch (1304-1374). *Il Petrarca con l'Espositione di M. Alessandro Vellutello.* Venetia, 1563.

The love of Petrarch for his Laura is well known and well documented through his poetry addressed to her during her lifetime and after her death. Petrarch, however, should not be remembered for his love-poetry alone. His patriotic odes to Giacomo Colonna, Cola di Rienzi, and various Italian princes display his fervent belief in the spiritual unity of the Italian people. His sarcastic polemics, satirical accounts of life at the papal court, biographies of famous Romans, and philosophical treatises on solitude, the monastic life and human happiness, all couched in elegant Tuscan, show the depth of his learning, and ably demonstrate why his works are still studied today and why he ranks as one of the foremost Italian writers. This edition by Vellutello is considered to be not only the best and most accurate, but the printer has produced a pleasing layout between the text and Vellutello's commentary. *L.F.*

Gift of Helen Smith in 1997,
from the collection of her late husband, Professor Ronald Smith.

Accademia del Cimento. *Saggi di Naturali Esperienze.* Firenze: Nella nuova stamperia di Gio. Filippo Cecchi, 1691.

The Accademia del Cimento, founded in 1657, was the first organization formed for the sole purpose of making scientific experiments. Supported by Prince Leopold of Tuscany and his brother Ferdinand, of the exceptional Medici family, the Accademia enabled the ten academicians to have access to a well equipped laboratory, an apparently inexhaustible

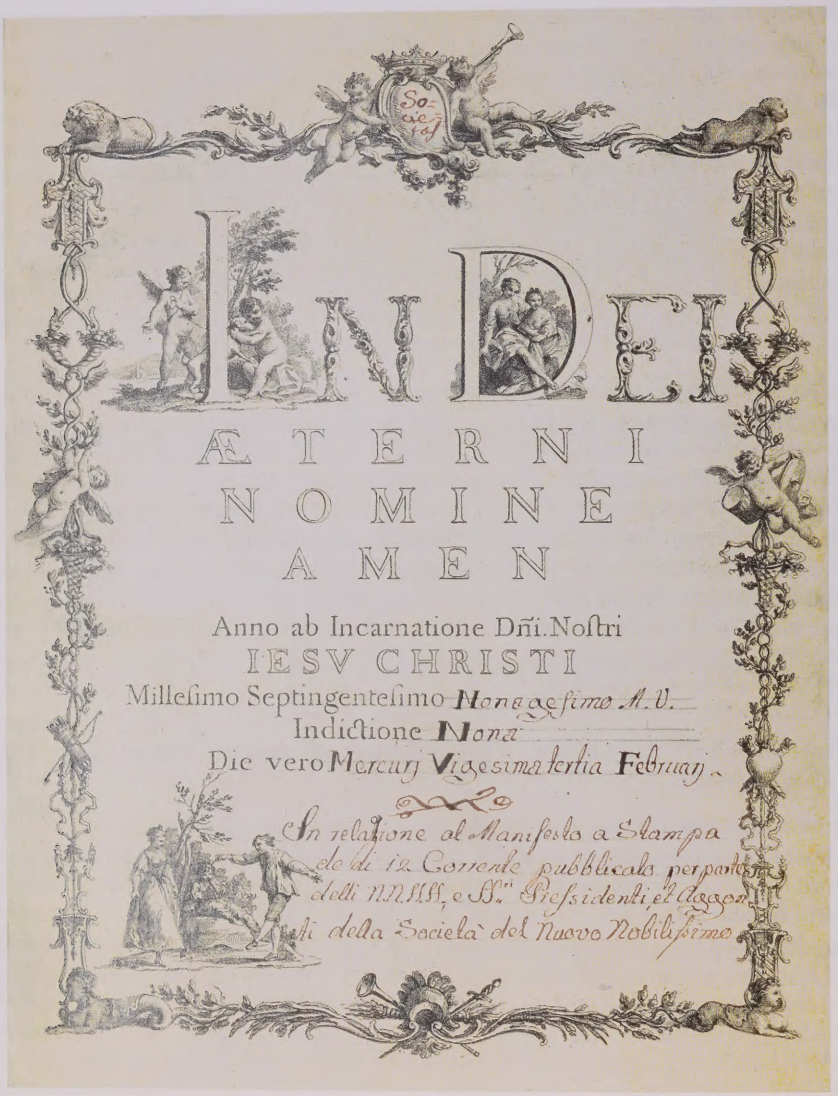
supply of apparatus and materials, and the free thinking direction of the brothers and their financial patronage. Among the experiments described herein are those related to air pressure and freezing, change of colours in fluids, and the motion of sound and projectiles. Although no author is named, the title page indicates that the Accademia's secretary, Lorenzo Magalotti, wrote this account. According to the *Dictionary of Scientific Biography*, Magalotti has the distinction of having written the best scientific prose in Italian after that of Galileo. The edition shown is not the first but has better and more accurate engravings, with fine head- and tail-pieces and initials. Obviously, this edition was meant to be a luxury production, worthy of its compilers and the scientists whose works are described therein. *L.F.*

Purchased with funds from the family of Emilio and Emma Goggio in 1998.

Dante Alighieri (1265-1321). *La Divina Commedia.* Venezia: Antonio Zatta, 1757. 3 volumes. Vol. 1.

Dante's masterpiece has assured him of a place among the western world's greatest writers. It is an imaginative work, aimed not at delighting its readers, but rather at teaching them which courses of life will meet with reward, which with penalty. According to the scholar, Pietro Bembo (1470-1547), *La Divina Commedia* marks the first use of *terza rime*, a style that developed from folk verse, but here for the first time raised to its highest level. Read the first verse and its intertwined second and see why this elegant style would find favour, not only with Italian poets, but also with English and German ones until the nineteenth century. In this edition, each "canto" is prefaced by conte Gasparo Cesare Gozzi's argument enclosed in an ornamental border and preceded by a full-page illustration depicting a scene from the chapter. *L.F.*

Gift of Hannibal Noce in memory of Danilo Aguzzi-Barbagli in 1995.



Certificate of Sale for a Theatre Box. 1790. Gift of Peter Dyson.

Certificate of Sale for a Theatre Box. 1790.

"Acquisto delli NN. HH. Filippo e Zuanne fratelli Molin de furono Marco Bertucci."

So begins the contract signed by the Molin brothers, Filippo and Giovanni (Zuanne in Venetian dialect), purchasing from Marco Bertucci, box "E" on the third level in a new theatre to be erected at the corner of Sant'Angelo and Santa Maria Zobenigo in Venice. The old theatre had burned down some time previously and subscriptions were being sought in order to raise the funds necessary to erect a new one. The deed features a delicate printed border and some printed text, with the remainder completed in manuscript, starting with the date, Wednesday, the 23rd of February, 1790. The rest of the clearly written document goes on to state that the sale has been allowed after a public hearing held by the President and members of the "Society of the New Noblest Theatre". It then discusses the price to be paid over the period of the contract, and the conditions under which the box is to be used. In flowing sentences, we are assured that both the Society and the purchasers are doing this of their own free wills. Finally, we learn that after a vote of the Society – 77 ayes, 19 nays – the brothers were allotted box E in the third level. Included with the legal document is a handsome hand-coloured holographic architectural plan of the future theatre, signed by its architect, Giannantonio Selva, showing the positions of all the boxes on the third level and advising potential purchasers that the fourth level of boxes would feature the same numbering. An accompanying broadside lists the prices of various seats and boxes from the previous theatre and the prices for the reincarnated version, which came to be known, appropriately enough, as La Fenice (The Phoenix). Let us hope that a twenty-first century La Fenice will rise from the ashes as did its eighteenth-century counterpart. *L.F.*

Gift of Peter Dyson in 1996.

Arts of the Book

CASE 4

Valerius Maximus. *Factorum Dictorumq[ue] Memorabilium Libri Nouem.* Moguntiae: Apud Iuonem Scchoeffer, 1546.

M. Tullius Cicero. *Epistolae ad T. Pomponium Atticum.* Antuerpiae: Ex officina Christophori Plantini, 1582.

These two examples of sixteenth-century German bindings share similar structural and decorative elements.

The copy of Valerius Maximus is in a tight back binding, sewn on three split raised thongs over pasteboard, and covered in alum-tawed pigskin. The covers are finished with a three-line roll, forming two panels. The outer panel is tooled with a portrait roll depicting the Biblical figures of David and St. Paul, and two of Christ: Immanuel, and Agnus Dei ("Ecce Agnus"). The inner panel is divided into several smaller panels containing floral, aldine leaves and censers. The date 1552 is stamped in black on the front cover.

The volume of Cicero is, likewise, a tight back binding, but sewn on three raised thongs over bevelled beech boards, and fastened with brass clasps. The decorative three-line roll forms two main panels, the outer being tooled with an intaglio portrait medallion roll, showing the profile busts of four Reformation figures with the identifying captions of MAR (Martin Luther), PHI (Philip Melanchthon), ERA (Erasmus), and MAP (unidentified). The inner panel contains a large centrepiece combining intaglio and relief cutting, with two smaller panels stamped with the initials I.A.A. in one, and the date 1595 in the other. This edition of Cicero's *Letters* was issued by the famous printing house of the Plantins of Antwerp. *E.E.*

Gift of Mr. and Mrs. Jan Matecjek in memory of Jan Matecjek Sr. in 1996.

Northamptonshire and Leicestershire Book Auction Catalogues. 1745-1853.

Auction catalogues are among the most ephemeral, and thus among the most neglected, of primary source materials for research in the field of book history. Although large collections of them exist in institutions and private libraries, they are notoriously difficult to catalogue adequately enough to properly reveal their contents to researchers. The only

general guides for British book auction catalogues are Munby and Coral's *British Book Sale Catalogues, 1676-1800,* the British Museum's *List of Catalogues of English Book Sales, 1676-1900* and the *National Union Catalog.*

In Great Britain the vast majority of book auctions took place in London, although important provincial sales have occurred since the mid-eighteenth century. This volume is thus especially notable because it contains twenty-nine catalogues from Northamptonshire and Leicestershire, twenty-four of them unrecorded. It is a particularly evocative acquisition for the Fisher Library because the volume was bound by Birdsall and Sons of Northampton, whose collection of binding tools and part of whose archive are already in the Library.

Frontispiece to Pierre-Simon Fournier's Manuel Typographique, *v. 1. Paris, 1764. Gift of Ronald G. Peters.*

The first catalogue in the volume records the sale of the library of the late Reverend Mr. Thomas Cartwright of Long-Buckby, a village just north of Northampton, which took place on Monday, 16th September, 1745. It is unrecorded and may be the earliest book auction catalogue issued in Northamptonshire. The books are divided into 482 lots and most, as one might expect, are works of theology. This sale was a combination of a fixed-price offering and an auction, a common eighteenth-century practice. Each lot was priced, ranging from twopence to two guineas, but "not one book will be sold till ten o'clock in the morning of the said 16th of Sept. And if two or more persons shall pitch upon one

book, one of them must advance in price, and the best bidder will be intitled to the book." The catalogue was printed by William Dicey of Northampton, but whether he was also the auctioneer cannot be determined.

Catalogue number fifteen in the volume is of great interest for the history of psychiatry as it records the library of Thomas Arnold, M.D., housed at Belle Grove, Leicester. Dr. Arnold (1742-1816) was physician to the Leicester Infirmary and Lunatic Asylum and the owner of the Belle Grove Asylum. He was one of the most famous provincial psychiatrists of the second half of the eighteenth century and published his *Observations on the Nature, Kinds, Causes, and Prevention of Insanity, Lunacy, or Madness* in Leicester from 1782 to 1786, a forward-looking view of the subject. Boswell, in his *Life of Johnson*, remarks that "whoever wishes to see the opinions both of the ancients and moderns upon this subject, collected and illustrated with a variety of curious facts, may read Dr. Arnold's very entertaining work". He had a large collection, 4476 lots, together with 250 lots of pamphlets and journals. The sale was held, on the premises, on the 24th of February, 1817 and the eleven following days. Beginning on the 10th of March, 1817, a further sale was held to dispose of fine paintings and prints, philosophical, chemical, and botanical apparatus, minerals, and other objects, including an "elegant town chariot". This is number sixteen in the volume and both catalogues are partly priced in manuscript with some buyers names, a feature which renders them even more interesting and valuable. Both catalogues are unrecorded. *R.L.*

Purchased with funds from the Hannah Institute and the Friends of the Thomas Fisher Rare Book Library in 1998.

Pierre-Simon Fournier (1712-1768). *Manuel Typographique*. Paris: Imprimé par l'Auteur, 1764-1766. 2 volumes.

Pierre-Simon Fournier called "le jeune" to distinguish him from his elder brother, was the best known member of an extensive family that had carried on a printing business in Auxerre for several generations. His father, Jean-Claude, was the manager of the Le Bé type foundry in Paris, and his brother, Jean Pierre, bought the foundry in 1731. Pierre-Simon established a foundry in 1736, his first font being a 44-point "gros-canon". In 1737 he introduced the first point system for measuring type (1 point = .0137 inches), which was superceded by the Didot point (1 point = .343 millimetres) in 1775. His *Manuel Typographique* was to have consisted of four volumes, but he was only able to complete the first two in 1764 and 1766, before illness prevented him from further work. The two volumes were actually issued in 1768, the year of his death. They were printed by him on a temporary press, with special permission of the Communauté des Imprimeurs, of which he was not a member. His great achievement was a stylistic unity of all the elements of

typography and, for the specimen sheets he issued, he was the punchcutter, founder, printer and designer. Volume II of the *Manuel* includes specimens of over a hundred fonts which have profoundly influenced European type design to the present. This copy belonged to the Earl of Guilford (1766-1827), and subsequently to John W. Mackenzie (1794-1884).

R.L.

Gift of Ronald G. Peters in 1997.

Pierre-Simon Fournier (1712-1768). *Traités Historiques et Critiques, sur l'Origine et les Progrès de l'Imprimerie.* Paris: J. Barbou [1764]

This volume contains Fournier's first five published works, issued between 1758 and 1763, on the history of printing. The first is a dissertation on early wood-engraving and the second a treatise on printing with wooden letters. The final three are responses to critics of his theories. Fournier believed that Gutenberg could not have been the father of printing in Europe because he did not use wooden type. These works are now of historical interest, their theories long since disproved.

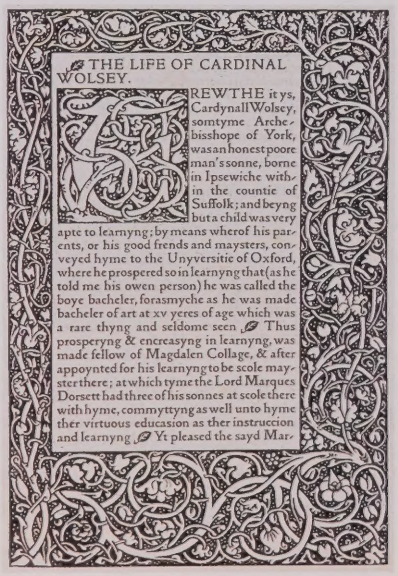
R.L.

Gift of Ronald G. Peters in 1997.

George Cavendish (1500-1561?). *The Life of Thomas Wolsey, Cardinal Archbishop of York.* Hammersmith: Printed by W. Morris at the Kelmscott Press, 1893.

The Kelmscott Press, probably the most famous and important of the private presses, was William Morris's final accomplishment in his exceptional career as artist and designer. Founded in 1891, just five years before his death, the press produced a total of fifty-two outstanding books, of which this is the fourteenth. Morris himself oversaw all aspects of the production of his books, from the ink and paper, to the typefaces, illustrations, and binding.

The version of Cavendish's *Life* produced at the Kelmscott Press was composed in the Golden type designed by Morris, with a border and initials designed by Morris, printed on

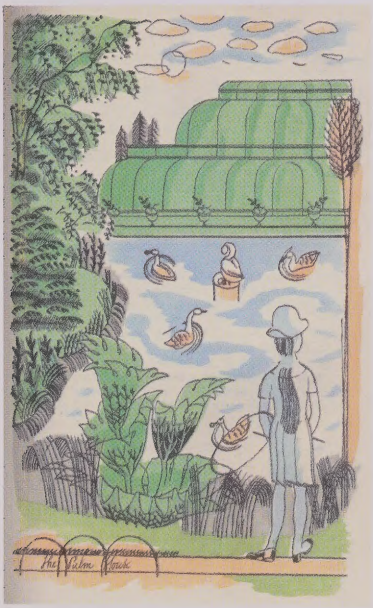

THE LIFE OF CARDINAL WOLSEY.

REWTHE it ys, Cardynall Wolsey, somtyme Archebisshope of York, was an honest poore man's sonne, borne in Ipsewiche within the countie of Suffolk; and beyng but a child was very apte to learnyng; by means wherof his parents, or his good frends and maysters, conveyed hyme to the Unyversitie of Oxford, where he prospered so in learnyng that (as he told me his owen person) he was called the boye bacheler, forasmyche as he was made bacheler of art at xv yeres of age which was a rare thyng and seldome seen. Thus prosperyng & encreasyng in learnyng, was made fellow of Magdalen Collage, & after appoynted for his learnyng to be scole mayster there; at which tyme the Lord Marques Dorsett had three of his sonnes at scole there with hyme, commyttyng as well unto hyme ther virtuous educasion as ther instruccion and learnyng. Yt pleased the sayd Mar-

paper with a flower watermark designed by Morris, and bound in full vellum, with green silk ties manufactured by Morris & Co. The colophon displays the first of the two printer's marks designed by Morris and the facing page of text shows both versions of the commonly used leaf ornament. This was the last of the Kelmscott books to be published by Reeves & Turner; subsequently Morris also took on the task of their publication.

A.D.

The Library was able to purchase this fine copy with funds from the Margery Lane Pearson bequest and memorial fund in 1998.



Robert Herring. *Adam and Evelyn at Kew, or, Revolt in the Gardens.* Illustrated by Edward Bawden. London: Elkin Mathews & Marrot, 1930.

Although Edward Bawden produced most of his book illustration work in media such as wood engraving, linocut, pen drawing or lithography, the delightfully bright colour illustrations in *Adam and Evelyn at Kew* were created using a stencilling technique, often called *pochoir*. Stencils were cut for each colour, and then gouache or water-colour was applied with a brush or sponge, following the artist's key pattern. This process, because it was labour-intensive and thus expensive, could only be used in fairly small editions, and had its heyday at the Curwen Press from 1925 to about 1931. *Adam and Evelyn at Kew* was printed in a limited edition of 1060 copies by Purnell and Sons.

This was one of Bawden's first books, and he went on to illustrate many others, including the well-known *Gulliver's Travels* for the Folio Society in 1948. In addition to book illustration, and commercial work for companies such as Shell and London Transport, Bawden was a renowned painter and water-colourist. The Alan Horne Collection of British Book Illustration contains many examples of Bawden's book work, including designs such as head pieces, book illustrations and dust jackets, as well as exhibition catalogues and works about Bawden's life and career. *A.D.*

Gift of Alan Horne in 1995.

Stanley Morison (1889-1967). *Fra Luca de Pacioli of Borgo S. Sepolcro.* New York: The Grolier Club, 1933.

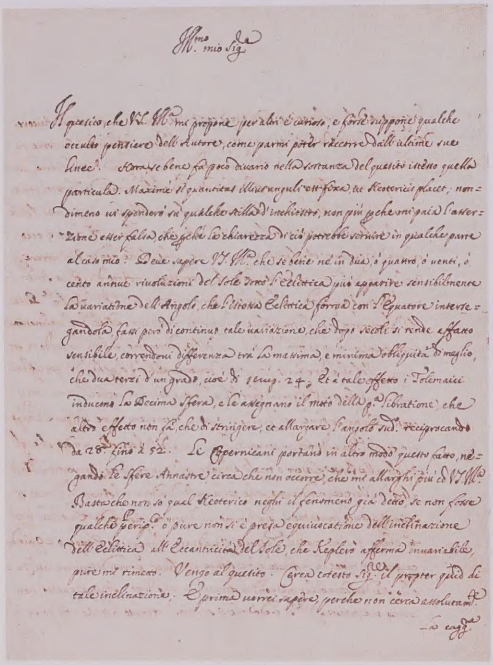
To choose a single volume to represent the splendid Bruce Rogers Collection given to the Fisher Library by Thomas Schweitzer has been a problem of delicious difficulty. The *Fra Luca de Pacioli* combines the typography and design of Bruce Rogers with Stanley Morison's scholarship. It was printed in 18-point Monotype Centaur on Batchelor handmade paper and the line engravings were made by Emery Walker Ltd. Frederic W. Goudy cast the small type florets used for ornaments and the book was produced for the Grolier Club in an edition of 390 copies. Surely this must be one of the most successful Anglo-American projects ever achieved. The final satisfaction is that the book includes the twenty-three majestic Pacioli letters from *De Divina Proportione*, published originally in Venice in 1509, a copy of which is also in the Fisher Library collections.

Bruce Rogers spent much of his time between 1928 and 1935 living in England. There he completed his design of Centaur type for the Monotype Corporation, one of the finest typefaces ever conceived by an American. It was released for use in 1929. His greatest achievements during this period, however, were the three books now recognized as his masterpieces: *The Odyssey of Homer* (1932), *Fra Luca de Pacioli* (1933), and the Oxford Lectern Bible (1935).

The title-page of the *Pacioli* is particularly revealing of Rogers's genius for design. For the book's prospectus he had used large sizes of Centaur capitals and lower case letters, which, combined with the red decorative border, produced a monumental effect. At the last minute, however, he reduced the number of words and re-set the whole page in 72-point capitals, with a few hand-drawn smaller letters to accommodate the design. He then found the block of the design too bold and proceeded to thin down all the serifs with a graver in an attempt to produce the "finish" of Pacioli's alphabet. The final design adds grace to grandeur and the result is one of the most striking title-pages in the whole history of printing. *R.L.*

Gift of Thomas Schweitzer in 1995.

Galileo Galilei (1564-1642). Letter to Filippo Magalotti. 1633.



This five-page letter, which the late Professor Stillman Drake believed to be in Galileo's hand although it is not signed by him, was written in 1633 while Galileo was in Rome awaiting trial by the Inquisition on charges of heresy. It was addressed to Filippo Magalotti, a friend of Galileo's, who had asked him a question on behalf of a cleric, Giovanni Maria Lanci, whose name is inscribed in a different hand on the final page of the letter.

Lanci's question was evidently concerned with the obliquity of the elliptic and Galileo's reply not only answers the question, but also reveals important information about his scientific and philosophical views. He discusses Kepler's elliptical orbits of planets, dismisses the Tychonic system of the universe, and establishes that he cannot be viewed as a Platonist. He also mentions Copernicus, and, given his circumstances, that would be reason enough for him not to sign the letter.

This is one of only four autograph letters of Galileo in North American institutions. His letters are rare because Vincenzo Viviani, his last student, assiduously collected his manuscripts after his death in 1642 and presented them to the Biblioteca Nazionale in Florence. *R.L.*

Gift of Florence Drake in 1995.

Ambroise Paré (1510?-1590). *The Workes of that Famous Chirurgion Ambrose Parey.* Translated out of Latine and compared with the French, by Th. Johnson. London: Printed by Th. Coates and R. Young, 1634.

Ambroise Paré, initially a barber's apprentice, and with no formal medical training, became the greatest surgeon of his time. Much of his experience was gained on the battlefield. His revolutionary treatment of gunshot wounds with a mild lotion, rather than the traditional cauterization with boiling oil and treacle, is one of the most famous chapters in medical history. Paré invented many surgical instruments, re-introduced the ligature, and introduced massage as a therapeutic method.

Paré's works were written and published in French. Most were then translated into Latin, the language of scientific discourse. The first English translation, shown here, was made by Thomas Johnson from the 1582 Latin edition, itself a translation of the second French edition of Paré's *Œuvres*, published in 1579. The book is richly illustrated with numerous woodcuts. Shown here, from the section on dislocation, are two of the methods for treating a dislocated shoulder. *P.O.*

Gift of Murray and Ruth Cathcart in 1998.

John Parkinson (1567-1650). *Theatrum Botanicum: the Theater of Plants, or, An Herball of a Large Extent.* London: Printed by Tho. Cotes, 1640.

John Parkinson, of Ludgate Hill, was apothecary to James I. and was subsequently awarded the title *"botanicus regius primarius"* by Charles I.

Parkinson's *Theatrum,* together with John Gerard's *The Herball,* formed the foundation of British botany for the greater part of the seventeenth century. Both works belong to the herbal tradition, which investigated plants largely for their medicinal and alimentary properties.

Principally a compilation from various published botanical works, as well as unpublished material left by the Belgian botanist Matthias de L'Obel (d. 1616), Parkinson's book describes almost 4000 plants, about 1000 more than were contained in Gerard's *Herball,* and including twenty-eight species previously unrecorded in Britain. The plants described by Parkinson are divided into seventeen classes, or "tribes" as he terms them. Shown here

is the section from the sixteenth tribe, "Arbores and fructices", dealing with various species of cherry. *P.O.*

Gift of Stephen Tobe in 1998.

Thomas Willis (1621-1675). *De Anima Brutorum, quæ Hominis Vitalis ac Sensitiva est, Exercitationes Duæ.* Oxonii: E Theatro Sheldoniano, impensis Ric. Davis, 1672.

Thomas Willis envisaged *De Anima Brutorum* as a sequel to *Cerebri Anatome*, his classic study on the anatomy of the brain (1665). Regarded by Willis as his finest work, *De Anima Brutorum* provides a detailed treatment of the mental processes of the brain and their derangement. The first part of the work compares the nervous system of animals and humans, adding to the descriptions of the brain made in *Cerebri Anatome*. The second part of *De Anima Brutorum* provides clinical accounts of a series of psychological and physiological disorders, including the first clinical description of *myasthenia gravis*.

De Anima Brutorum was one of the first books to be issued by the Oxford University Press following the reforms by John Fell. The book is illustrated by eight plates, engraved by David Loggan. Shown here is the illustration of the anatomy of the earthworm. *P.O.*

Purchased with funds from the Hannah Institute in 1996.

Louis Jacques Mandé Daguerre (1787-1851). *History and Practice of Photogenic Drawing on the True Principles of the Daguerréotype ...* London: Smith, Elder, 1839.

The first edition in English of Daguerre's seminal manual of how to perform the first practical process of photography, this small book appeared between 13th and 21st September, 1839. It was immediately reprinted and second and third editions were published before the end of the year. It competed for attention with three other translations which were published in London between the end of September and the end of November.

The earliest surviving photograph, dated 1826, was produced by Joseph Nicéphore Niépce (1765-1833) using a process called heliography. In 1829 he formed a partnership with Daguerre, who, after Niépce's death in 1833, appropriated his research and announced his invention to wide acclaim in 1839. Niépce's treatise on the process did not appear until 1841, by which time there were at least twenty-nine editions in six languages of Daguerre's manual available. Daguerre was made an officer of the Legion of Honour and the French government proudly announced that it would donate the process to the world.

In England, however, "daguerreotypomania" was tempered a good deal when it was learned that, five days before the government's announcement, Daguerre had sold patent

rights for Great Britain to Miles Berry and it would cost its citizens a good deal of money to exploit the process. This led to the question of whether Daguerre was attempting to protect himself against the invention of William Henry Fox Talbot, also announced in 1839, but clearly a completely different process. The only other explanation was that the phrase "le monde entier" included only France in the minds of French officials.

In the end Daguerre did not make very much money from his patent. Initially his process was too slow for portraiture, and that seemed its only application of commercial value. By the time it had been modified so that portraits could be taken, there were other rivals in the field. The manual did, however, usher into an excitedly expectant world one of the most exploited of technical inventions. *R.L.*

Purchased with funds from the David Nicholls Memorial Fund in 1998.

Elizabeth Hughes (1907-1981). Letter to her parents. Toronto, Sept. 24, 1922.

In August of 1922, fifteen year old Elizabeth Hughes was brought to Toronto to see Dr. F.G. Banting in hopes that his newly discovered extract, "insulin", might alleviate her severe diabetes. Elizabeth was the daughter of Charles E. Hughes, U.S. Secretary of State. She had been diagnosed with severe juvenile diabetes in 1919 and had received the best treatment available at that time, following a rigorously restricted diet which, by the spring of 1922, had brought her close to death by starvation. Her mother had read of the discovery of insulin at the University of Toronto and wrote to Banting to plead her daughter's case for treatment. He consented to treat Elizabeth that summer and she was to become one of his star patients.

When Elizabeth arrived in Banting's office in mid-August she was barely able to walk and weighed a mere 49 pounds. She began receiving injections of insulin immediately, was put on a nourishing diet, and soon was gaining two to two and a half pounds every week. By 24th September she was writing to her parents in anticipation of their visit:

> I am simply bursting to see you and can hardly wait for you to actually see with your own eyes what I'm eating nowadays, for if you didn't I declare you'd think it was a fairy tale. I know you will hardly know me as your weak, thin daughter, for I look entirely different everybody says, and I can even see it myself. By now I have gained a little over ten pounds, weighing 60½ in my skin and when I arrived I weighed just 49 lbs. ... Dr. Banting as I said before considers my progress simply miraculous ...

Elizabeth Hughes returned to Washington in November 1922 and, with the help of insulin, lived a very full and active life, graduating from college, and then marrying Thomas

Gossett, and bearing three children. She took pride in her active life as a volunteer in many organizations and successfully kept her diabetes a secret from even her closest friends. *K.M.*

Gift of William T. Gossett, husband of Elizabeth Hughes, and their children: W. Thomas Gossett, Antoinette G. Denning, and Elisabeth Evans Karaman, in 1996.

Photograph of Charles E. Hughes, his wife, Antoinette, and his daughters, Elizabeth (on his lap), Catherine, and Helen. Undated. ca. 1918. *K.M.*

Gift of Ted Wadell, son of Catherine Hughes, in 1997.

F.G. Banting (1891-1941). Letter to Ted Ryder, West Hartford, Conn. Toronto, Dec. 27, 1938.

Six-year old Teddy Ryder was another special patient of Dr. Banting's in the summer of 1922. He, too, was close to death, weighing only twenty-seven pounds, when his mother brought him to Toronto. Like Elizabeth Hughes, he responded well to treatment with insulin and was able to return home in the early fall. Banting seems to have been touched by the child's initial plight and took great pleasure in his astonishing recovery. He kept in touch with Teddy for many years and continued to take a keen interest in him, as this letter indicates:

> I shall always follow your career with interest, and you will forgive me if I add, a little pride, because I shall always remember the difficult times we had in the early days of insulin. The outstanding thing that I remember was your strength and fortitude in observing your diet and the manly way in which you stood up to the punishment of hypodermic injections. I am sure that you will be a success in life if you maintain the same spirit in meeting the rebuffs of the world.

Ted Ryder did go on to enjoy an active and successful life. He died in 1991 at age seventy-six, after seventy years of daily insulin injections. *K.M.*

Acquired through a grant from the
Movable Cultural Property Program, Department of Canadian Heritage,
and funds from the Faculty of Medicine at the University of Toronto in 1998.

F.G. Banting (1891-1941). *Diabetes and Insulin; Nobel Lecture delivered at Stockholm on September 15th, 1925.* Stockholm, 1925. Inscribed by F.G. Banting to Teddy Ryder.

F.G. Banting and J.J.R. Macleod were awarded the Nobel Prize in Medicine in 1923 for the discovery of insulin. Both men shared their part of the award with colleagues; Banting with C.H. Best, Macleod with J.B. Collip. In 1925 Banting travelled to Stockholm to receive the Prize and to give his Nobel lecture. In the lecture he outlined the various stages of the discovery and development of insulin and described the cases of both Teddy Ryder and Elizabeth Hughes.

Banting's letter and the copy of his Nobel lecture come from a scrapbook kept by Ted Ryder or his mother. The volume includes letters and memorabilia relating to insulin and diabetes and Ted's health. *K.M.*

Acquired through a grant from the
Movable Cultural Property Program, Department of Canadian Heritage,
and funds from the Faculty of Medicine at the University of Toronto in 1998.

Exploration and Travel

CASE 6

Ptolemy (2nd cent.) *Geografia* di Claudio Tolomeo ... tradotta di greco nell'idioma volgare italiano da Girolamo Ruscelli, et hora nuouamente ampliata di Gioseffo Rosaccio. In Venetia: Appresso gli heredi di Melchior Sessa, 1598.

Ptolemy's view of the universe with the earth as its centre prevailed for centuries. His extremely popular *Geographia* was printed many times and was responsible for a number of geographical misconceptions. Columbus, for example, was led to believe he could reach India by sailing west. Instead he "discovered" an unknown continent.

Girolamo Ruscelli (d. ca. 1565) was famed for his grammatical studies and was a noted editor, annotator and translator. His translation of the *Geographia* first appeared in print in 1561. To the 1598 edition, the editor, Giuseppe Rosaccio (ca. 1530-ca. 1620), physician and cosmographer, added a *Discorso* and *Descrittione della Geografia Universale*

with forty-two maps, including maps of North and South America. This copy contains only Rosaccio's "Descrittione". Although these maps purport to be more modern, the example shown perpetuates Ptolemy's positioning of Asia.

This copy has a most interesting provenance. It was given by the late Professor Gilbert Bagnani (1900-1985), one of the Fisher Library's great donors, to his friend and fellow historian, Verschoyle Benson Blake (1899-1971), author of *Rural Ontario* and uncle of the present donor. Some years ago Professor Bagnani gave a reprint of 1599 to the Library, so it is all the more appropriate that this even rarer edition has now been presented in its turn. *E.A.J.*

Gift of Elizabeth Bacque in 1998.

Michel Adanson (1727-1806). *A Voyage to Senegal, the Isle of Goree, and the River Gambia.* Translated from the French. With notes by an English gentleman, who resided some time in that country. London: Printed for J. Nourse, and W. Jonhston [sic], 1759.

Following an apprenticeship as a botanist under Réaumur and de Jussieu at the *Jardin du roi* in Paris, the 21-year old Michel Adanson embarked upon a four-year scientific expedition to Senegal on behalf of the *Compagnie des Indes* in December 1748. Adanson's account of the expedition, published in Paris in 1757 as *L'Histoire naturelle du Senegal,* describes not only the flora and fauna, but also the natural resources, people and geography of this hitherto little known region of West Africa. This English translation, by an unidentified "English gentleman", is primarily of the travel portion, and omits most of the natural history. The book is opened at the title page and frontispiece map, drawn by the French *géographe du roi,* Philippe Buache (1700-1773). *P.O.*

Gift of William Johnston in 1996.

***A New Map of North America from the Latest Discoveries.* [London: Printed for the Author, 1778]**

This is one of the two maps published in *Travels through the Interior Parts of North-America, in the years 1766, 1767, and 1768,* by Jonathan Carver (1710-1780). After serving in Quebec as 'Captain of a company of provincial troops during the late war with France', Carver determined to explore beyond the Mississippi, hoping to find an overland route to the Pacific Ocean. Starting in 1766 he travelled over 7000 miles, exploring Lake Superior and then further west than any traveller since Hennepin in 1680. Although the first edition of his *Travels* was not published until ten years later, it achieved considerable popularity, and appeared in two editions within two years, and in many subsequent editions since. The

map is a hand-coloured copper-plate engraving, and shows all of the then-known parts of North America. *A.D.*

Gift of Anne Moon in 1995 in memory of her brother, Stephen Tilbrook.

Thomas Pennant (1726-1798). *The View of Hindoostan.* London: Printed by Henry Hughs, 1798. 2 volumes. Vol. 2.

In 1777, after many years of journeying throughout the British Isles and Europe, the Welsh traveller and naturalist, Thomas Pennant, declared that he had lost his desire for wandering, and preferred instead to indulge in "imaginary tours". Accordingly, he launched an ambitious project to describe every country in the world. Entitled *Outlines of the Globe*, the project had reached twenty-two volumes (in manuscript) by the time of his death in 1798. Only the two volumes of *The View of Hindoostan* were actually published during his lifetime (another two volumes, devoted to China and Japan, were published posthumously, edited by his son). Since Pennant never actually travelled to India, he relied on the accounts of others, notably those by James Rennel, and Sir William Jones, the famous Sanskrit scholar. Pennant's book describes the subcontinent of India and the island of Ceylon, and is adorned with twenty-four engraved plates and vignettes, depicting the inhabitants, settlements, flora and fauna of the region. Shown here is an engraving of the castle of Poonaka [Punaka], the residence of the Maharaja of Bhutan. The castle, built in 1577, was largely destroyed by fire in 1823. *P.O.*

Gift of William Johnston in 1996.

Vivant Denon (1747-1825). *Travels in Upper and Lower Egypt, in Company with Several Divisions of the French Army, during the Campaigns of General Bonaparte in that Country.* London: Printed for T.N. Longman and O. Rees; and Richard Phillips, 1803. 3 volumes. Vol. 2.

When Napoleon Bonaparte embarked on his ill-fated expedition to Egypt in 1798, he created the *Commission des sciences et arts de l'armée d'Orient*, a corps of civilian scholars, scientists, surveyors, engineers, artists, archaeologists and sundry other vocations, whose mandate was to survey the country, and to undertake a systematic inventory of its antiquities. The principal artist of this group of *savants* was the erstwhile diplomat and playwright Baron Dominique Vivant Denon.

During the three-year campaign, Denon made over 150 sketches of the architecture, sculpture and paintings of the Nile Valley. No longer a young man (he was fifty-one at the outset of the expedition), he worked under the arduous conditions of a hostile terrain and

climate. At times he was forced to sketch crouched behind a rock while under enemy fire, at other times while on horseback. He used most of the sketches to illustrate his two-volume account of the expedition, the *Voyage dans la Basse et la Haute Egypte*, published at Paris in 1802, shortly after the French capitulation. Other of his sketches were engraved for inclusion in the monumental *Description de l'Egypte*, the official scientific record of the expedition, issued in twelve immense volumes between 1809 and 1829. Denon's vivid account of his sojourn in Egypt, captures the amazement and delight of scholars and soldiers alike in gazing for the first time on the monuments of Egypt's glorious past. Such was the popularity of Denon's travelogue, that it was reprinted in French over forty times. Shown here is the English translation, undertaken by the chemist and scientific writer, Arthur Aikin (1773-1854), one of three different English translations published shortly after the appearance of the original edition. More than any other work, Denon's *Voyage* initiated the vogue for Egyptian motifs that invaded the decorative arts in the early nineteenth century, and together with the *Description d'Egypte*, was responsible for the rediscovery of the antiquities of the pharaohs, thus laying the foundations of modern Egyptology.

Displayed here is Denon's sketch of the Temple of Horus, begun by Ptolomy III in 237 B.C., at Apollinopolis Magna near Etfu [Idfu], on the west bank of the Nile, in Aswan province. *P.O.*

Gift of E.J. Revell in 1998.

Charles Ramus Forrest. *A Picturesque Tour Along the Rivers Ganges and Jumna, in India.* London: Published by R. Ackermann ..., 1824.

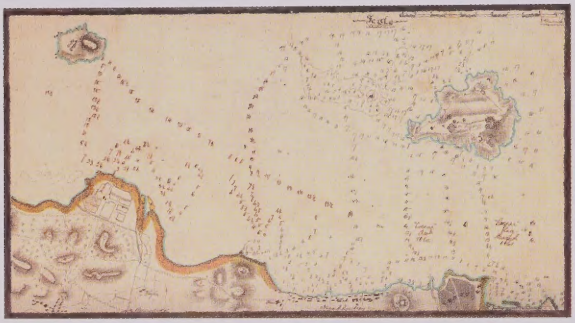
Travel accounts and diaries recording impressions of Europeans as they visited India and other little known areas of the world, were an important genre in nineteenth-century Britain. Increasing numbers of administrators as well as military personnel were required in India as Britain extended its control over vast regions of the country in the first decades of the nineteenth century, and many of these visitors eventually published accounts of their stay.

Forrest's work, which describes the north-eastern area of India, is notable for its coloured aquatints, nineteen of which are by Thomas Sutherland and five by George Hunt. Aquatint, the principal process of book illustration from 1790 to about 1830, was valued for its ability to reproduce the effects of water-colour illustrations. The method is closely associated with the publisher, Rudolph Ackermann (1764-1834), who issued a remarkable series of books with colour illustrations from 1808. Ackermann also published a Spanish and Italian edition of this work, and in 1824 advertised another title by Forrest,

A Picturesque Tour through the Provinces of Lower and Upper Canada, which seems, however, never to have been published. *A.D.*

Gift of Betty Metcalfe in 1998.

Robert Jukes Hughes. *Log of HMS "Caesar"*. 1859-1862.



The *Log of HMS "Caesar"* records the ship's routine crossings between Malta and Beyrout [Beirut] and ends with her return to Portsmouth, England. Hughes notes the arrivals and departures of other vessels, the ship's daily routines and drills, disciplining of crew including court martials, observances of royal birthdays, deaths of crew members with sea burials, and visits in port by local dignitaries, and illustrates it with his own drawings and maps. The *Log* is open to show a scale drawing, in pen, ink and coloured pencil, of the harbour at Corfu and is characteristic of the drawings found in it. On the verso of the previous page Hughes writes,

> "May 24 ... Dressed ships in honour of HM the Queen's birthday ... Fired royal salute."

Included with this log are the logs that Hughes kept for HMS "Victory" (February to April 1862) and HMS "Zebra" (May to November 1862). Two other logs kept by Hughes are also in the Melzack Collection. *E.H.*

Gift of Louis Melzack in 1995.

Ovid (43 B.C.-17 or 18 A.D.). *Ovid's Metamorphosis Englished, Mythologiz'd, and Represented in Figures.* By G[eorge] S[andys] Imprinted at Oxford: by Iohn Lichfield, 1632.

Ovid's *Metamorphoses* is a narrative poem in fifteen books, written in hexameters, recounting Greek and Roman legends involving transformations of shape. George Sandys (1578-1644), traveller, Virginian colonist and poet, has translated it into rhyming couplets, very closely following the Latin original. As he writes in "To the Reader":

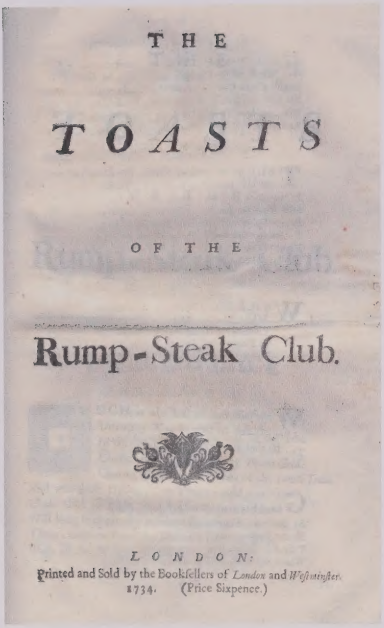
> To the Translation I haue giuen what perfection my pen could bestow; by polishing, altering, or restoring, the harsh, improper, or mistaken, with a nicer exactnesse then perhaps is required in so long a labour.
>
> And for thy farther delight I haue contracted the substance of euery Book into as many figures (by the hand of a rare Workman, and as rarely performed, if our iudgments may be led by theirs, who are Masters among us in that Faculty) since there is betweene Poetry and Picture so great a congruitie; the one called by Simonides a speaking Picture, and the other a silent Poesie.

The illustration depicts what is described in "The Argument" at the beginning of each book. The opening of the Fifteenth book is displayed, with the illustration showing:

> The Soule of Warre,
> Great Caesar, slaine, becomes a Blazing Starre.

E.A.J.

Gift of Ralph Stanton in 1997.


THE

TOASTS

OF THE

Rump-Steak Club.

LONDON:
Printed and Sold by the Bookſellers of *London* and *Weſtminſter*.
1734. (Price Sixpence.)

***[Collection of Poems]* London, 1688-1734.**

Forty-one poems bound together in one volume. Although there is a contemporary handwritten list at the front, there is no indication as to who was responsible for collecting and binding them in this way. The volume appears to have belonged to a country house library and, as such, is an unusual survival. The first two poems are dated 1688 and 1727 respectively, the rest date from 1733 or 1734. All were printed in London, by various printers. Many of the poems are anonymous, some are published under pseudonyms. All are topical, some politically inspired. Some are inscribed to, or are about, Alexander Pope. Authors include James Thomson, Jonathan Swift, Lady Mary Wortley Montagu, James Bramston, Thomas Newcomb, Paul Whitehead, Thomas Tickell, Robert Dodsley, Isaac Hawkins Browne, Hildebrand Jacob, John Burton and David Mallet.

The first item in the volume is *Strenæ Natalitiæ Academiæ Oxoniensis in Celsissimum Principem* (1688). This is a collection of verses celebrating the birth of James Francis Edward, son of King James II and Mary of Modena, later known as the Old Pretender. The verses are written by a number of Oxford scholars chiefly in Latin, but also in Hebrew, Greek, Arabic and English. There are two other such compilations in this volume, one from the University of Oxford, the other from the University of Cambridge, both celebrating the marriage of Anne, the Princess Royal, with William IV, Prince of Orange, in 1734. They also are written in various languages, though again Latin predominates.

Another topical example is entitled *The Toasts of the Rump-Steak-Club* (1734). It has a prologue, toasts to sixteen ladies, and an epilogue. It was also printed the same year with some differences, under the title of *The Toasts of the Patriots Club at London.* The obscure Rump-Steak Club, also known as the Liberty or Patriots' Club, was opposed to Sir Robert Walpole and the Whigs. The ladies toasted were the wives or other relations of prominent Whigs. Several of the poems contain reflections upon Sir Robert. One is addressed to his wife:

4. Lady Robert Walpole.

When once the Kit-Kat could a W— boast,
He was a Whig, and Madam was a Toast:
Now he's Sir R—t, she past Twenty One,
The Whig and Toast are both for ever gone!

The Kit-Kat Club was the greatest political club of the first quarter of the eighteenth century. *E.A.J.*

Purchased with funds from George Kiddell in 1996.

Henry Fielding (1707-1754). *The History of Tom Jones, a Foundling.* London: Printed for A. Millar, 1749. 6 volumes. Vol. 1.

The printing of Fielding's masterpiece novel *Tom Jones* was begun in January 1749, with publication being scheduled for late February, in an unusually large press run of 2000 copies. Anticipated sales were so great, that the entire edition was at once bought up by the London book trade, prior to publication, thus necessitating an immediate second edition. Accordingly, 1500 copies of a re-set edition were commissioned, and were actually completed before the release of the first edition. Consequently, on 28 February, two editions of *Tom Jones* were offered for sale, with no edition statement on the title page of the second to distinguish it from the first. Shown here is the true first edition of the novel, published in six volumes. Because of its great popularity and influence *Tom Jones* has been enthusiastically collected for a long time. It is thus normally seen in full twentieth-century morocco bindings and this copy is of special interest because of its contemporary binding of decorated paper boards and a calf back. *P.O.*

Gift of William Johnston in 1997.

Jane Austen (1775-1817). *Pride and Prejudice.* Second edition. London: Printed for T. Egerton, 1813. 3 volumes. Vol. 1.

Jane Austen (1775-1817). *Pride and Prejudice.* Third edition. London: Printed for T. Egerton, 1817. 2 volumes. Vol. 1.

Of Jane Austen's six main novels, *Pride and Prejudice* is arguably the most witty. It is full of unforgettable characters, among them Mr. and Mrs. Bennett, Lady Catherine de Bourgh, and Mr. Collins, and, of course, the heroine herself, Elizabeth Bennett. Written between October 1796 and August 1797 and then entitled *First Impressions*, it was not published

until 1813. Cadell, to whom it was offered in November 1797, had sent it back by return post without reading the manuscript. Under its new title and with some revisions, *Pride and Prejudice* appeared in late January 1813 and was an instant success. A second edition was needed by the end of the year. Sales slowed, however, and a third edition did not appear until 1817. Jane Austen had sold the copyright of the first edition to Egerton for £110 (instead of the £150 she wanted) so she had nothing to do with these editions, both being reset, and the errors remaining uncorrected.

These volumes are complete as issued in the orginal boards, although the second edition volumes have been rebacked. All have the half titles which are often missing.

E.A.J.

Gift of Elizabeth and G.E. Bentley Jr. in 1997.

Lewis Carroll (Charles L. Dodgson) (1832-1898). *Alice's Adventures in Wonderland.* London: Macmillan, 1866 [*i.e.* 1865] and New York: D. Appleton, 1866. 2 volumes.

In 1997 the late Joseph L. Brabant gave to the Fisher Library the largest collection of the works of Lewis Carroll in private hands at that time. To choose one work to represent the collection has been difficult, and a more generous selection will be displayed later this year. The most famous of Carroll's works, however, is *Alice in Wonderland*, and the Brabant Collection enables us to exhibit something of its research potential.

This story of Alice's first series of adventures was first told on 4 July, 1862 to the three young daughters of Dean Liddell of Christ Church College in Oxford. It was then expanded for publication by Macmillan of London. The book was intended to appear on 4 July, 1865, the tale's third anniversary. John Tenniel, the great *Punch* illustrator, was contracted to create forty-two illustrations, and it is his images of the characters that still live most prominently in the imaginations of the fans of *Alice*.

Both Carroll and Tenniel were precise and particular (not to say fussy), and their collaboration was beset with difficulties. The first edition of *Alice*, printed by the Clarendon Press of Oxford, appeared about 15 July, 1865, and Carroll ordered fifty copies for presentation. On 19 July he received a letter from Tenniel complaining vehemently about the quality of the printing, particularly of the illustrations, which had been printed from electrotypes made from the original engraved wood blocks of the Dalziel Brothers. On 2 August Carroll decided to withdraw the whole edition of two thousand copies and have it printed again by Richard Clay and Sons and this, the first published edition, appeared on 9 November, 1865, even though it is dated 1866.

The copies of the 1865 *Alice*, of which only twenty-three survive with the 1865 title page, were not destroyed; they were sent to New York, and an Appleton issue with a cancel

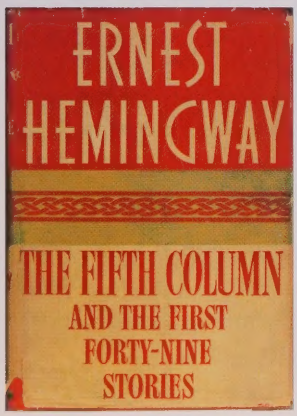
1866 title leaf was proffered to an American audience which, it was assumed, would not notice the shoddy printing. In 1985 the original wood blocks were rediscovered in a bank vault and Jonathan Stephenson of the Rocket Press printed two hundred and fifty copies directly from them. We can thus compare the three impressions, using the Cheshire Cat as an example, in an attempt to discover what all the fuss was about. In fact, the Clay and Son printing does not appear to be much superior to that of the Clarendon Press. The Rocket Press impression is, of course, much better; clearer, crisper and presumably much closer to what Sir John Tenniel had in mind. *R.L.*

Gift from the estate of Joseph L. Brabant in 1997.

Henry James (1843-1916). *The Ambassadors*. London: Methuen, 1903.

This is the first English edition of the novel James considered to be "quite the best, 'all round', of my productions". The book was based on revised proofs of the serialization which appeared first in the *North American Review*, January-December 1903. Chapters 28 and 35, which had been eliminated from the serialization, were re-inserted in their proper sequence under James's personal supervision. Interestingly, the first American edition, which appeared in the same year but without the benefit of James's active participation, printed the newly restored chapter 28 in reverse order to chapter 29. This misprinting continued in subsequent American editions for nearly half a century until it was noticed in 1950. *M.G.Y.*

Gift of Michael Millgate in 1998.



Ernest Hemingway (1899-1961). *The Fifth Column and the First Forty-Nine Stories*. New York: C. Scribner's Sons, 1938.

This volume introduces Hemingway's first full-length play, *The Fifth Column*, and brings together for the first time all the short stories he had written up to the date of publication. While this is the first official appearance of this play, there had been a pre-publication printing. Scribner's Sons had about thirty copies printed as a dummy earlier in 1938 for use by their salesmen. Included among the short stories is one of Hemingway's most popular, *The Snows of Kilimanjaro*. *M.G.Y.*

Gift of Michael Millgate in 1998.

Lawrence Durrell (1912-1990). *The Alexandria Quartet: Justine, Balthazar, Mountolive and Clea.* London: Faber and Faber, 1957-1960. 4 volumes.

The Anglo-Irish novelist and playwright, Lawrence Durrell, was born in India, and except for a few years spent at school in England as an adolescent, lived the rest of his life abroad in such places as Corfu, Eygpt, Cyprus and the south of France. This fact undoubtedly influenced his writing since many of his works are associated with Mediterranean countries. The best known of these, *The Alexandria Quartet,* written between 1957 and 1960, is a complex and multi-faceted story set in Eygpt. The first three novels describe from different viewpoints a series of events occurring in Alexandria before World War II; the fourth carries the story forward into the war years. *The Alexandria Quartet* became a critical and commercial success, and Durrell achieved recognition as an author of international stature.

M.G.Y.

Gift of Raymond Morrison in 1998.

Quebec (Diocese). ***Officium in Honorem Domini Nostri J.C. Summi Sacerdotis et Omnium Sanctorum Sacerdotum ac Levitarum.*** **Montreal: Fleury Mesplet, 1777.**

This small stitched pamphlet was prepared in the Séminaire de Saint Sulpice, Montreal, according to a plan arranged during Bishop Briand's visit in 1773-1774, and was distributed 15 June 1777. The office was celebrated on the first Thursday after 29 August, but was apparently unpopular in the diocese and was abolished in 1822.

Mesplet, Montreal's first printer, had arrived in 1776 and established the first French press in Canada. His elegant design uses type ornaments typical of his press work. Six hundred copies of the pamphlet were printed; seventeen are known to exist in public institutions today. *S.A.*

Gift of Louis Melzack in 1996.

Benson John Lossing (1813-1891). ***The Pictorial Field-Book of the War of 1812.*** **New York: Harper, 1868.**

The popular historian, Benson Lossing, wrote or edited over fifty books; this history of the War of 1812 is considered to be his best work. Although he was criticized as a popularizer, even in his own day, he was praised for the depth of his research, and this text remained a standard source on the topic for a century. In almost 1100 pages and 900 engravings Lossing examined the war, going back to 1783 and the Treaty of Paris, diplomatic relations with Great Britain, and the role of the French Revolution. He concluded that the significance of the war was "the positive and permanent independence of the United States, and with it a guarantee to the posterities, of the perpetuation and growth of free institutions". *S.A.*

Gift of Glen Frankfurter in 1996.

The Canadian Pictorial and Illustrated War News. Toronto: Grip Printing and Publishing Co., 1885.

The armed revolt of Métis under the leadership of Louis Riel against the government of Canada aroused extreme interest in the east. According to the magazine *Grip*, "the departure of the gallant volunteers for the scene of the rebellion in the Saskatchewan country was, perhaps, the most stirring event which Toronto has ever witnessed". So great was the enthusiasm that the magazine decided to start a new journal to follow the volunteers and the events of the insurrection. From 4 April to 1 August 1885, eighteen numbers were published, "containing all the illustrations referring to the North-West Rebellion of 1885, from its outbreak to the return and disbanding of the troops". *S.A.*

Gift of P.A. Charlebois in 1996.

Charles P. Dwight (1872-1901). _Life in the North-West Mounted Police and Other Sketches._ Toronto: National Publishing Company, 1892.

An account of the author's short, six-month service in the North-West Mounted Police, this work discusses training in the force, care of the horses and typical duties of new recruits. After being discharged, the author made his living as, among other occupations, a clerk, and hired hand in the Canadian Northwest, before returning to Toronto.

This is one of a number of books on Louis Riel, the Riel Rebellion, and the Canadian Northwest, given to the Library in memory of the donor's father and great uncle. *S.A.*

Gift of P.A. Charlebois in 1996.

Robert Service (1874-1958). _Songs of a Sourdough_ [proof copy]. Toronto: W Briggs, 1907.

A rare proof copy of Robert Service's first book of poetry, this book was owned by Alice Freeman, a journalist who wrote under the name of Faith Fenton. In 1898 she had travelled to the Yukon to cover the rush to the Klondike for the Toronto *Globe*. She remained in the territory until 1904, marrying John Brown, the physician to the Territory's commissioner. Fenton and Service did not meet in the Yukon, but according to manuscript notes in the text, she and her husband entertained him at their home at the Toronto General Hospital, probably in 1912.

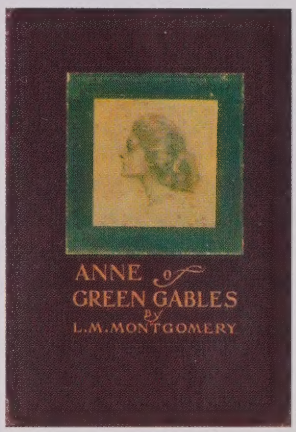
Peter Mitham, who is working on a bibliography of Service, has confirmed that this proof copy of the poems was printed after the galley proofs were prepared by William Briggs, but before the review copies, distributed in February, 1907. Fenton's copy, there-

fore, was printed as the final changes were being made to the text by Briggs, and was given to her "for her opinion as to its merits", according to Brown's manuscript note in the text.

S.A.

Purchased with funds from the Friends of the Thomas Fisher Rare Book Library and from George Kiddell in 1997.

L.M. Montgomery (1874-1942). *Anne of Green Gables.* Boston: L.C. Page, 1908.



The first impression of the first edition of one of the most famous Canadian books of all time. Both the author and the publisher were surprised by its immediate popularity. The first impression, issued in April 1908, appears to have consisted of a relatively small number of copies. By July a second impression was necessary and by the end of the year there had been five more impressions and over 20,000 copies sold. Reviews were enthusiastic and the author received fan mail from hundreds of delighted readers, young and old, including Bliss Carmen and Mark Twain. Montgomery wrote in amazement in her journal in October 1908:

> It is a 'best seller' and is in its fifth edition – I cannot realize this. My strongest feeling seems to be incredulity. I *can't* believe that such a simple little tale, written in and of a simple P.E.I. farming settlement, with a juvenile audience in view, can really have scored out in the busy world. (*Selected Journals*, vol. 1, p. 339)

This copy of the first edition is bound in brown cloth and lettered in gilt. Decorating the front cover is a small vignette, printed on cream paper with a green border, which shows a charming, although surprisingly mature, young woman with discreetly auburn hair. The illustrations for the text were by a Boston portrait painter and illustrator, William A.J. Claus and his wife, May Austin Claus. Most show Anne as a conventional looking young woman of the period – not as the spirited child portrayed by subsequent illustrators. Other copies of this first impression were issued bound in cream and in green cloth.

K.M.

Purchased with funds from Cicely Blackstock, Wentworth Walker and the Friends of the Thomas Fisher Rare Book Library in 1997.

Canadaink. Toronto: Canada Printing Ink Co., 1920-1936. Summer Number 1923.

An 'occasional' publication of the Canada Printing Ink Company which had been in business since 1880, this periodical, "a house organ in the interests of 'better printing'," was published from March-May 1920 to December 1936. Articles on printing history, on the care and testing of printing inks, on paper and equipment use filled the pages. Each issue contained at least one example of a highly coloured advertisement which featured the company's products. *S.A.*

Purchased with funds from the
Friends of the Thomas Fisher Rare Book Library in 1997.

Arts & Letters Club of Toronto. [Presentation volume to Vincent Massey, at a house dinner on 5 February 1927]

The occasion was to honour Vincent Massey, who had been appointed first Canadian minister to the United States in 1926, a post he held until 1930. He had been president of the Arts & Letters Club from 1920 to 1922. In 1978 his son, Hart Massey, donated the volume to the Club.

The book is handbound in leather with cover design by A. Scott Carter, who also designed the coats of arms in the Great Hall, Hart House. The decorations, drawings and lettering are by artist and teacher, J.E.H. MacDonald. Both men were club members. The inscription reads,

> "To the Honourable Vincent Massey, envoy extraordinary and first ambassador from Ottawa to Washington hereinafter to be known as 'Vincent' and fellow-member ..."

The design on the recto of the open pages incorporates the symbols for the arts represented in the Club: literature, architecture, music, painting, sculpture (and stage added by 1932); the initial letters spell the name of the Club's newsletter, *The Lamps*. Many club members including F.G. Banting, Arthur Lismer, Lawren Harris, A.Y. Jackson, Arthur Heming, Merril Denison as well as Carter and MacDonald, signed the book.

The Club's archives, recently transferred to the Library, include its historic scrapbooks and early financial records. *E.H.*

Gift of the Arts & Letters Club in 1998.

A Family Treasure

MACLEAN-HUNTER READING ROOM CASE 1

[*Composite Atlas of 18th Century Maps.* 1734-1750]

The composite atlas, or *atlas compendarius*, is an atlas made up of maps produced by various cartographers and publishers and bound together in an atlas format. The maps are not uniform in size, presentation or date, and generally there is no printed title page or table of contents. Each such atlas is unique, bringing together a selection of maps according to a set of criteria supplied by the individual purchaser. The atlas on display is a wonderful example of the genre, having survived in the Mathews family library from the date of its original purchase. The front pastedown has the signature, dated 1750, of Daniel Mathew [sic], and his armorial bookplate. The volume also bears the bookplates of succeeding generations, Thomas George Mathews, Elkin Mathews and C.K. Mathews.

The forty-three hand-coloured maps, mostly depicting Europe, date primarily from the 1740s and many are illustrated with vignettes and views. Over half the maps are from Homann's *Atlas Novus Terrarum Orbis*, and there are fourteen maps published in London, by Thomas Jefferys, Thomas Bowles and others. The atlas includes the works of cartographers such as J.M. Hase and Tobias Mayer (for the Homann maps) and Hermann Moll, Chas. Price, and Emanuel Bowen for the London published maps. *A.D.*

Gift of Elizabeth Mathews in 1995.

GWENDOLYN MacEWEN PAPERS

Gwendolyn MacEwen (1941-1987). Letter to her father. ca. 1959.

Photograph by Alick McEwen of Gwendolyn MacEwen. 1959.

Even when they were living in the same city, Gwendolyn MacEwen regularly wrote to her parents since she was living with her aunt and uncle. This letter to her father, written shortly before she left school, announces her loss of interest in school, and her desire to write:

I must write. I must express myself, or I can't stand it.

Gwendolyn MacEwen's correspondence with her parents, Alick and Elsie, and her father's photographs, are part of this gift of family papers. *E.H.*

Gift of Gwendolyn MacEwen's sister, Carol Wilson, in 1998.

ROSEMARY SULLIVAN PAPERS

Rosemary Sullivan. Typescript interview with Gwendolyn MacEwen. 28th March 1982.

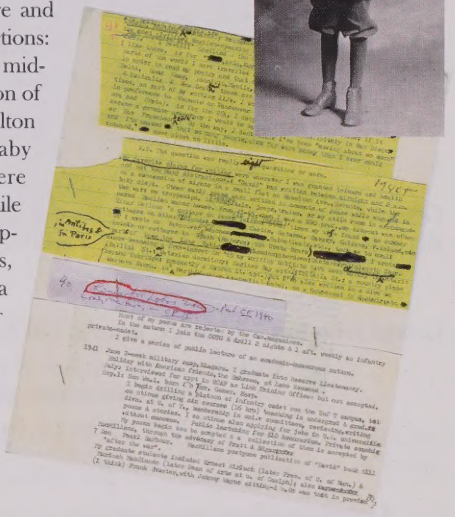
Rosemary Sullivan. Typescript prospectus for a biography of Gwendolyn MacEwen. 1992.

Rosemary Sullivan, a member of the English Department at the University of Toronto, is also a poet and a biographer, with biographies of Elizabeth Smart (1991) and Margaret Atwood (1998) to her credit. Her biography: *Shadow Maker: Gwendolyn MacEwen,* published by HarperCollins in 1995, won the Governor-General's Award for Non-Fiction. *E.H.*

Gift of Rosemary Sullivan in 1996.

Earle Birney (1904-1995). Notes for his Autobiography. 1980s.

Earle Birney, a giant in Canadian literature, kept everything that documented his life, including carbons of letters that he wrote, photographs, maps and souvenirs of places visited. Before his last illness in 1987, he had begun writing his autobiography. One of the drafts that he assembled for his work, using the pre-computer cutting and pasting method, is displayed.



My favorite places for writing were wherever I was granted leisure and health and not too many distractions: "David" was written between midnight and 2 a.m. on a succession of nights in a small flat on Hazelton Ave., Toronto, while the baby slept. Other early poems were written in moments of peace while engaged in the war: on troopships, in Flemish hospitals, jeeps, trains, or my attic room in a commandeered English manor house ...

Other autobiographical drafts, together with manuscript drafts and correspondence, are a part of this gift which enhances the Earle Birney Papers already in the Fisher Library. *E.H.*

Gift of Wailan Low in 1997.

ELSPETH CAMERON PAPERS

Elspeth Cameron (b. 1943). Drafts for a biography of Earle Birney. ca. 1988.

Elspeth Cameron, a member of the English Department at the University of Toronto, is one of Canada's best known biographers and has won several awards. For her exhaustive biography, *Earle Birney, a Life* (Toronto: Viking, 1994), she not only examined the large collection of Birney papers held by this library, other institutions and those held by individuals, but interviewed his many friends and acquaintances. Her papers include the notes and manuscript drafts for this book and for two previous biographies, of Irving Layton and Hugh MacLennan. *E.H.*

Gift of Elspeth Cameron in 1997.

WILLIAM KEITH PAPERS

George Johnston. Holograph poem "For Bob McRae's Eightieth Birthday". Copied for Bill & Hiroko Keith. June 27/94.

George Johnston. Holograph letter to Bill Keith. June 26, 1994.

> Many thanks for your letter & the enclosed poem ... It is a fine poem, full of sea noises, ambiguity & a touch of humour. Many thanks. I trust you are on the way to another collection ... Occasional poems seem to be all I can write these days. I have just done one for Bob McRae's eightieth birthday.

George Johnston, poet, teacher, and internationally acclaimed Icelandic scholar, is one of the correspondents in William Keith's Papers. The Papers also include writers submitting manuscripts to the *University of Toronto Quarterly* during William Keith's tenure as editor. *E.H.*

Gift of William Keith in 1997.

The final essay in this issue is the interview with Northrop Frye in which he explains his understanding of "nature",

> Traditionally there have always been two aspects of nature: nature as structure or system in the environment – the nature of physics, and the nature that is the force of growth in life – the nature of biology.

He concludes the interview by saying,

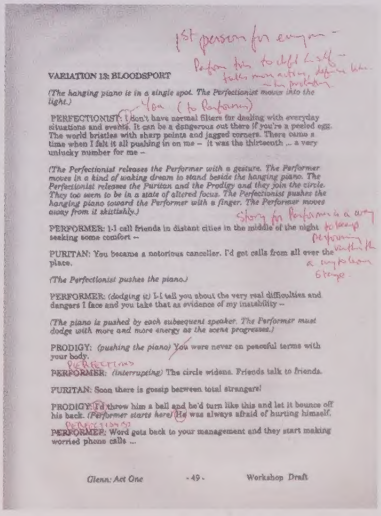
> I would hope that we will learn to love nature. That is surely what ecology is all about: a feeling that humanity and nature are interdependent, that man is a child of nature ... Loving nature is a matter of the awareness of it being poured into our minds.

This gift includes the files for *Impulse* from 1975 to 1989, the last full year of its publication. *E.H.*

Gift of Eldon Garnet in 1998.

DAVID YOUNG PAPERS

David Young (b. 1946). Draft for "Glenn." 1992.



VARIATION 13: BLOODSPORT

(The hanging piano is in a single spot. The Perfectionist moves into the light.)

PERFECTIONIST: I don't have normal fibers for dealing with everyday situations and events. It can be a dangerous out there if you're a peeled egg. The world bristles with sharp points and jagged corners. There came a time when I felt it all pushing in on me – it was the thirteenth ... a very unlucky number for me –

(The Perfectionist releases the Performer with a gesture. The Performer moves in a kind of waking dream to stand beside the hanging piano. The Perfectionist releases the Puritan and the Prodigy and they join the circle. They too seem to be in a state of altered focus. The Perfectionist pushes the hanging piano toward the Performer with a finger. The Performer moves away from it skittishly.)

PERFORMER: I-I call friends in distant cities in the middle of the night, seeking some comfort –

PURITAN: You became a notorious canceller. I'd get calls from all over the place.

(The Perfectionist pushes the piano.)

PERFORMER: (dodging it) I-I tell you about the very real difficulties and dangers I face and you take that as evidence of my instability –

(The piano is pushed by each subsequent speaker. The Performer must dodge with more and more energy as the scene progresses.)

PRODIGY: *(pushing the piano)* You were never on peaceful terms with your body.

PERFORMER: *(interrupting)* The circle widens. Friends talk to friends.

PURITAN: Soon there is gossip between total strangers!

PRODIGY: I'd throw him a ball and he'd turn like this and let it bounce off his back. *(Performer starts here)* He was always afraid of hurting himself.

PERFORMER: Word gets back to your management and they start making worried phone calls –

Glenn; Act One - 49 - Workshop Draft

The central conceit is that we are inside Glenn Gould's head and anything is possible.

Glenn, a play by David Young, about the pianist, Glenn Gould, who died in 1982 at the age of fifty, was performed first in Toronto at Harbourfront in 1992, and later that year at the Tarragon Theatre. It was published by Coach House Press in 1992.

The play is again being staged for the Stratford Festival's 1999 season. Displayed is Young's copy of his workshop draft, May 1, 1992, with holograph notes. The David Young Papers also include notes and drafts for his other writings. *E.H.*

Gift of David Young in 1997.

Canadian Authors and Editors

MACLEAN-HUNTER READING ROOM CASE 3

BARRY CALLAGHAN PAPERS – *EXILE* FILES

P.K. Page (b. 1916). Draft for "Sphinx; a Poem for Two Voices." From the editing and publishing files for *Exile: a Literary Quarterly*, vol. 14, no. 1, 1989.

Page was one of the better-known Canadian poets whose work was published in *Exile*. A letter from Page to Barry Callaghan, editor of *Exile*, about the poem is with the draft.

The journal, *Exile*, was begun in 1972 by Barry Callaghan with the first three issues published by Atkinson College, York University. Callaghan is still the editor as well as the publisher. According to an early letter from Callaghan in his files for *Exile*, the journal's aim is to publish the best Canadian and international writing. Photographic essays, drawings and paintings also appear there. The editing and publishing files for *Exile*'s previous years are a part of the Library's collections. This gift includes the files for 1986 to 1995. *E.H.*

Gift of Barry Callaghan in 1995.

ELDON GARNET PAPERS - *IMPULSE* FILES

"Northrop Frye: interview by Christopher Webber & Stuart Inglis." From the editing and publishing files for *Impulse*, "Nature" issue, vol. 15, no. 3, 1989.

Eldon Garnet became editor and publisher of *Impulse* in 1975. It was begun in 1971 by Peter Such when he was writer-in-residence at Erindale College, University of Toronto. Although *Impulse* had literary beginnings it became an international journal of culture and art, publishing photographs, art work, essays and interviews as well as short stories, poems, and plays. Each issue was often thematic, bringing together, for example, essays, short stories, and visual materials about a specific subject as in the "Nature" issue, entitled "The Equilibrium of Melting Ice".

The final essay in this issue is the interview with Northrop Frye in which he explains his understanding of "nature",

> Traditionally there have always been two aspects of nature: nature as structure or system in the environment – the nature of physics, and the nature that is the force of growth in life – the nature of biology.

He concludes the interview by saying,

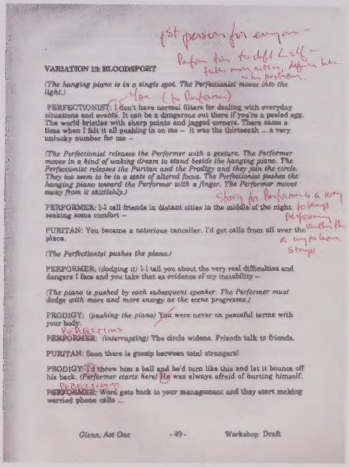
> I would hope that we will learn to love nature. That is surely what ecology is all about: a feeling that humanity and nature are interdependent, that man is a child of nature ... Loving nature is a matter of the awareness of it being poured into our minds.

This gift includes the files for *Impulse* from 1975 to 1989, the last full year of its publication. *E.H.*

Gift of Eldon Garnet in 1998.

DAVID YOUNG PAPERS

David Young (b. 1946). Draft for "Glenn." 1992.



VARIATION 12: BLOODSPORT

(The hanging piano is in a single spot. The Perfectionist moves into the light.)

PERFECTIONIST: I don't have normal filters for dealing with everyday situations and events. It can be a dangerous evil there if you're a peeled egg. The world bristles with sharp points and jagged corners. There came a time when I felt it all pushing in on me – It was the thirteenth ... a very unlucky number for me –

(The Perfectionist releases the Performer with a gesture. The Performer moves in a kind of waking dream to stand beside the hanging piano. The Perfectionist releases the Puritan and the Prodigy and they join the circle. They too seem to be in a state of altered focus. The Perfectionist pushes the hanging piano toward the Performer with a finger. The Performer moves away from it skittishly.)

PERFORMER: I-I call friends in distant cities in the middle of the night seeking some comfort –

PURITAN: You became a notorious canceller. I'd get calls from all over the place.

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PERFORMER: (dodging it) I-I tell you about the very real difficulties and dangers I face and you take that as evidence of my instability –

(The piano is pushed by each subsequent speaker. The Performer must dodge with more and more energy as the scene progresses.)

PRODIGY: *(pushing the piano)* You were never on peaceful terms with your body.

PERFORMER: *(interrupting)* The circle widens. Friends talk to friends.

PURITAN: Soon there is gossip between total strangers!

PRODIGY: To throw him a ball and he'd turn like this and let it bounce off his back. *(Performer starts here)* He was always afraid of hurting himself.

PERFORMER: Word gets back to your management and they start making worried phone calls ...

Glenn, Act One - 49 - Workshop Draft

The central conceit is that we are inside Glenn Gould's head and anything is possible.

The play is again being staged for the Stratford Festival's 1999 season. Displayed is Young's copy of his workshop draft, May 1, 1992, with holograph notes. The David Young Papers also include notes and drafts for his other writings. *E.H.*

Gift of David Young in 1997.

KAREN MULHALLEN PAPERS

Karen Mulhallen. Draft for "Dirge of the Polar Bear". 1994.

This poem was later included in *War Surgery,* published by Black Moss Press in 1996. Best known as the editor of *Descant,* Karen Mulhallen is also a distinguished poet. Her previous collections of poetry are: *Modern Love* (1990) and *In the Era of Acid Rain* (1993). *E.H.*

Gift of Karen Mulhallen in 1997.

BEVERLEY SLOPEN PAPERS

Beverley Slopen. Holograph notes from an interview with Brian Moore. 1983.

Beverley Slopen, one of Canada's foremost literary agents, is also a journalist who writes mainly about Canadian authors, books and publishers. Her articles have appeared in the Canadian edition of *Time, Publishers' Weekly* and *Quill and Quire.* For several years she also wrote a regular column, "Book World", which appeared in *The Toronto Star,* and *Montreal Gazette.* She used the notes shown here for a 1983 "Book World" article on Brian Moore. Her papers include notes, manuscript drafts and cuttings for the articles as well as correspondence with authors. *E.H.*

Gift of Beverley Slopen in 1997.

Overseas Connections

MACLEAN-HUNTER READING ROOM CASE 4

LORNA GOODISON PAPERS

Lorna Goodison. Journal and Notebook. 1982-1992.

The holograph poems by Lorna Goodison displayed are from her 1982 journal and her 1992 notebook. They are part of her literary papers, a recent addition to the Library's manuscript collections.

Born in Jamaica, Lorna Goodison has lived and taught in the United States. She has read her poetry at the Harbourfront International Festival of Authors in Toronto and at international festivals in Europe. In addition to her published monographs such as *To Us, All Flowers Are Roses* (University of Illinois Press, 1995) and her forthcoming book of poems, *Turn Thanks* by the same publisher, her work is in the *Norton Anthology of World Masterpieces.* *E.H.*

Purchased with funds from
George Kiddell, Catherine Delaney,
Hilary Nicholls and other Friends of the
Thomas Fisher Rare Book Library in 1998.

PAUL WILSON PAPERS

Declared "persona non grata" by the Czech government for his involvement with the dissident movement, and expelled in 1977, after ten years in Czechoslovakia, working as a translator, English teacher and a member of the underground rock band "Plastic People of

the Universe", Paul Wilson returned to Canada. He is now the translator of choice for many Czech authors, including Josef Škvorecký, whose papers are also held by the Fisher Library, and Czech President and former dissident, Václav Havel.

Josef Škvorecký (b. 1924). *The Engineer of Human Souls.* Second draft. [1984?]

Škvorecký emigrated to Canada after the Soviet invasion of 1968. He became Professor of English at Erindale College and together with his wife, the novelist, Zdena Salivarová, established "68 Publishers" to help keep independent Czech literature alive. He has also somehow found the time to write several novels, many essays, and to edit the several dozen books issued by "68 Publishers". In 1980, he was awarded the Neustadt International Prize for Literature, and in 1990 he and his wife received the Order of the White Lion, Czechoslovakia's highest recognition, for their services to Czech literature.

The phrase "The engineer of human souls" is said to be Stalin's definition of the writer: as an engineer constructs a machine, so must a writer construct the mind of the New Socialist Man. This novel features Danny Smiricky, a Czech writer, who has been teaching at Edenvale College for the past ten years. He loves Canada for its freedom and security, but sees it as a country without a past. His students amaze him by their lack of historical perspective; the Czech secret service follow him around, while fellow émigrés try to involve him in their hare-brained counter-revolutionary schemes. He finds much to satisfy his writer's hunger. The action moves between the calm of his present life and the melodrama of his teen years under Nazi occupation, with a rich cast of heroes and cowards, innocents and traitors. In reality, the story of Danny Smiricky is the story of Canada and Europe since World War II, told with wit and tenderness.

This second draft still needed a great deal of work. Queries by Louise Dennys; and annotations by both Škvorecký and Wilson fill the pages. The final version was published in Toronto by Lester & Orpen Dennys, after four drafts, in 1984. Since that time it has appeared in most European languages. *L.F.*

Gift of Paul Wilson in 1996.

Václav Havel (1936-) *Letters to Olga.* June 1979 – September 1982.

On May 29, 1979, the Czech state security police began to round up members of the "Committee to Defend the Unjustly Prosecuted". The playwright, Václav Havel, was one of ten who were detained and indicted for subversion. In October he was tried and sentenced to four and a half years of hard labour. The letters to his wife contain nothing about prison life – any such references would have meant the censorship of the whole

letter. Neither could he use quotation marks, underlining, a foreign language or cross anything out. Humour was banned, as were references to what he was thinking – the warden's rules were the only thoughts he should have. Many have found Havel, especially in the earlier letters, to be fussy and lacking in warmth; he nags his wife, Olga, when she does not write; he complains when she does not answer his questions or go out to meet friends; he worries about their flat in Prague and their farmhouse. It must be understood, however, that Havel was totally cut off from his friends and colleagues. He needed to know what was going on in his community, which was immensely important to him, and Olga was his only line of communication. In the letter dated November 4, 1979, Havel had been in prison since the previous June, and was worrying about his books, the oil supply for the farmhouse in Northern Bohemia and the premiere of his *Protest,* a one-act play in Vienna. The next letter shows Havel less despondent, but still clearly concerned about Olga and her importance in his restricted life: "Study my letters carefully and try to carry out the tasks I set you ..."

He was released in January 1983 due to prolonged ill-health; a samizdat or underground edition of the Letters appeared shortly thereafter. Paul Wilson's translation was published by A.A. Knopf (New York) and Faber and Faber (London) in 1988. *L.F.*

Gift of Paul Wilson in 1998.

CHARIVARI

"They capped their heads with feathers, masked
their faces, wore their clothes backwards, howled
with torches through the midnight winter

and dragged the black man from his house
to the jolting music of broken
instruments, pretending to each other

it was a joke, until
they killed him. I don't know
what happened to the white bride."

The American lady, adding she
thought it was a disgraceful piece
of business, finished her tea.

(Note: Never pretend this isn't
part of the soil too, teadrinkers, and inadvertent
victims and murderers, when we come this way

again in other forms, take care
to look behind, within
where the skeleton face beneath

the face puts on its feather mask, the arm
within the arm lifts up the spear.
Resist those cracked

drumbeats. Stop this. Become human.)

Charles Pachter. "Charivari." 1969. Gift of Charles Patcher.

CHARLES PACHTER PAPERS

Charles Pachter (b. 1942). "Further Arrivals." "Charivari." "The Two Fires." Three drawings and designs for Margaret Atwood's *The Journals of Susanna Moodie*. 1969.

Before beginning their work on *The Journals of Susanna Moodie* in 1968, Charles Pachter and Margaret Atwood had collaborated on five other books and a broadside between 1964 and 1967. Originally they had hoped that the recently founded House of Anansi Press would publish the book, but the application for a Canada Council grant to do this was rejected and the book was not published. In 1970 Oxford University Press published, in a regular edition, Atwood's text with her drawings. Not until 1980 was a limited edition of their impressive work published. Pachter serigraphed his drawings and hand-set the type in Della Robbia, Kennerley Old Style italic, and Goudy Old Style foundry typefaces. It was printed in Toronto by Manuel and Abel Bello-Sanchez in an edition of 120 copies, each signed by the author, artist, and printers.

On March 5, 1969 Pachter wrote to Atwood,

> I've just cut the typewritten manuscript of Susanna into pieces. Hope you don't mind but I had to in order to get some idea of space and pages ... Already I can feel the excitement of being able to 'compose' the character of the page myself without letting any machine do it. This is very important. I look at the poem for its visual shape as well as what it says. Cutting it out with scissors is like forming a snowball.
>
> *E.H.*

Gift of Charles Pachter in 1998.

A Miscellany

READING ROOM WALLS

CANADIAN MAPS

Thomas Jefferys (d. 1771). *An Exact Chart of the River St. Laurence, from Fort Frontenac to the Island of Anticosti.* London: Printed for Robt. Sayer ..., 1775.

This map is a version of the author's "A new chart of the River St. Laurence", first issued in twelve sheets in his *North American Pilot* in 1775, based on d'Anville's map of 1755 with revisions from Samuel Holland and from Cook's survey of 1760. The map, much reduced in size from the original, but still containing a wealth of detail, was published in various editions of Jefferys's *American Atlas* from 1775 on. This map, though still dated 1775, was first published as plate nine in the 1783 edition of the atlas. The spelling of "Laurence" and "St. Nicholas", and the presence of two additional insets and views, distinguishes it from the two earlier states of the map published in 1775 and 1776. This map has six insets and views, and a coastal profile of "The Mountains of our Lady or Notre Dame". *A.D.*

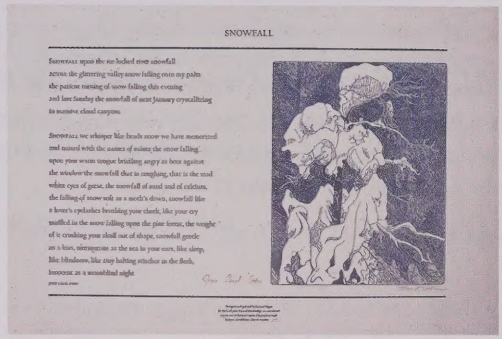
Gift of W. Dean in 1995.

Miles & Co. *Map of Toronto.* [Toronto: Miles & Co., 1879]

This map is detached from Miles & Co.'s *New Topographical Atlas of the Province of Ontario* which was published in Toronto in 1879. It shows Toronto south of Bloor St., between Dufferin St. and Don Mills Rd. Significant buildings are named, including churches, schools and businesses. The map is surrounded by advertising for the clothing firm of P. Jamieson, with illustrations of their storefront at the corner of Queen and Yonge Streets. It was lithographed by the Toronto firm of Rolph, Smith & Co., whose premises are also identified on the map. A different state of this map had appeared the previous year in the *Illustrated Historical Atlas of the County of York*, also published by Miles & Co. *A.D.*

Gift of Anne Moon in 1995 in memory of her brother, Stephen Tilbrook.

JOYCE CAROL OATES COLLECTION



Joyce Carol Oates (b. 1938). *Snowfall.* Northridge, Calif.: Lord John Press, 1978.

The novelist, poet, playwright and critic, Joyce Carol Oates, was born in Lockport, New York, and raised on the family farm. At the age of fourteen, she was given a typewriter. This gift set her on a course of discipline and training that she believed would make her a novelist. Throughout high school and college, she wrote novel after novel, a routine from which she has never wavered. For more than three decades, Joyce Carol Oates has been acclaimed as one of the most significant and enduring writers of the twentieth century. A fine collection of her works was recently received from Raymond Morrison.

This broadside of the poem, *Snowfall*, illustrated by Tom Killion, is number 170 of a limited edition of 226 copies, each signed by both author and illustrator. It was later included in the author's *Invincible Woman: New and Selected Poems* (Princeton, N.J.: Ontario Review Press, 1982). *M.G.Y.*

Gift of Raymond Morrison in 1997.

LAWRENCE DURRELL COLLECTION

Lawrence Durrell (1912-1990). "The umbrella has great charm ..." Watercolour, 1974.

Lawrence Durrell (1912-1990). Pen and ink drawing of a Greek fisherman, 1962.

Both pieces signed: Oscar Epfs (Lawrence Durrell's *nom-de-peinture*).

These two original paintings were part of Raymond Morrison's recent donation of Lawrence Durrell first editions and related materials. *M.G.Y.*

Gift of Raymond Morrison in 1997.

M.C. Charters and Co. *Lessssgo!* Toronto: The Company, [196-?]

One example, from a collection of printing ephemera by both commercial and private presses in Toronto, donated to the Library by Harold Kurschenska, a former designer at the University of Toronto Press. *S.A.*

Gift of Harold Kurschenska in 1998.

Joe Rosenblatt (b. 1933). Five coloured drawings; mixed media, and black and white pen.

"Pets", 1995.

"Feline Souls", 1997.

"Friends", 1997.

"Great Fun at Sharon's and Brian's Farm, Salt Spring Island", 1997.

"Homage to Zubu", 1997.

Even Joe Rosenblatt's titles for his drawings suggest their eccentricity and wit, characteristics of both his drawings and his poetry. His early published works include *The Voyage of the Mood* (1963) and *The LSD Leacock* (1966). In 1976 he won the Governor-General's Award for Poetry for *Top Soil.*

The Joe Rosenblatt Papers already in the Library contain his early manuscripts from 1962 to 1969. *E.H.*

Gift of Joe Rosenblatt in 1998.

"Feline Souls", 1997.

MOSES ZNAIMER ARCHIVE

The Moses Znaimer archive is an extensive multi-media assemblage consisting of typed and holograph documents, books, periodicals, photographs, videos, audiotapes, architectural drawings, memorabilia and realia. The collection covers both the personal and professional life of Moses Znaimer from 1954 to 1995 and documents in detail the development of Citytv, which he co-founded with Phyllis Switzer in 1971.

Paul King. "Look out Toronto. Here comes City-TV ..." ***Star Week TV and entertainment guide, June 10-17, 1972.***

The article includes a photograph of the co-founders dancing on the roof of the building at 99 Queen St. East where Citytv was first based.

Citytv. "1973 Fall Programme Schedule."

A printed copy with two inscriptions. One reads "it's all a work of art – Moses". The other, in Hebrew, refers to the traditional blessing which thanks God, the source of all life "who has kept us alive, sustained us and allowed us to reach this occasion".

Photograph: "CityTV/Chum 'closing', Aug. 21/78."

Drawing of the former Citytv building at 99 Queen St. East. Pen and ink.

Inscribed: "Thanks Moses, from John & Jim Coburn, for Adjudicating the July 18th/84 Poetry Sweatshop!"

Poster: "City Pulse 6 and 10. Everywhere! CityTV."

At Citytv Moses Znaimer's innovative ideas were evident from the start and were to have a major effect on other broadcasters both in Canada and in the United States. Citytv became the first television station to use video instead of film and the first to employ a "videographer" who served as both reporter and cameraman, capturing the action as it happened, leaning from the CityPulse car, as in the poster on display, or interviewing personalities on the fly, in the street instead of in the studio. The station also has promoted an interactive approach with its audience through programmes where the studio viewers became part of the enter-

tainment, and through "Speakers' Corner" where anyone could voice an opinion on any subject and have it recorded live and possibly screened.

Throughout his career Moses Znaimer has been a promoter of Canadian arts and entertainment. Many well known Canadians in the arts and entertainment field first came to prominence through Citytv. Following City's success, Moses Znaimer went on to establish the first Canadian music video cable channel, MuchMusic, in 1984, and two years, later the French channel, MusiquePlus. In 1995 he started Bravo, a speciality channel for classical music, opera, drama, dance and movies. Moses Znaimer's personal projects have ranged from the local "Poetry Sweatshop" commemorated by the pen-and-ink drawing on display, to the highly successful theatrical production, "Tamara", and the popular interactive entertainment, "Tour of the Universe", at the CN Tower.

S. Yuranyi. Coloured sketch of Citytv building at 299 Queen St. W. Foam core marker pen.

In 1987 Citytv moved from its building at 99 Queen St. East to the old Wesley Building at 299 Queen St. West, formerly the headquarters of the Methodist and then the United Church of Canada. Moses Znaimer's innovative ideas for the renovation and restoration of the building can be seen in this colour sketch by S. Yuranyi. Here, on the façade of the building, the legacy of the past and the icons of the present are both honoured. The interior of the building reveals Moses Znaimer's vision for the future of television. There are no studios as such in the building, only television cameras transmitting images from a variety of outside and inside locations. The world itself is now the studio and the station's environment becomes a "living movie".

> "The true nature of television is flow, not show; process, not conclusion." Moses Znaimer, as quoted in *Lifestyles*, Jan. 1997.

With the acquisition of this collection, which surely will become a valuable resource for both the historian of Canadian broadcasting and the student of Canadian popular culture, the Library takes a bold step into the future and has initiated a new focus for its research collections. *K.M.*

Gift of Moses Znaimer in 1996.

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